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Curriculum Guideline

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DANCE

Intermediate and Senior Divisions

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Curriculum Guideline: Dance
Intermediate and Senior Divisions

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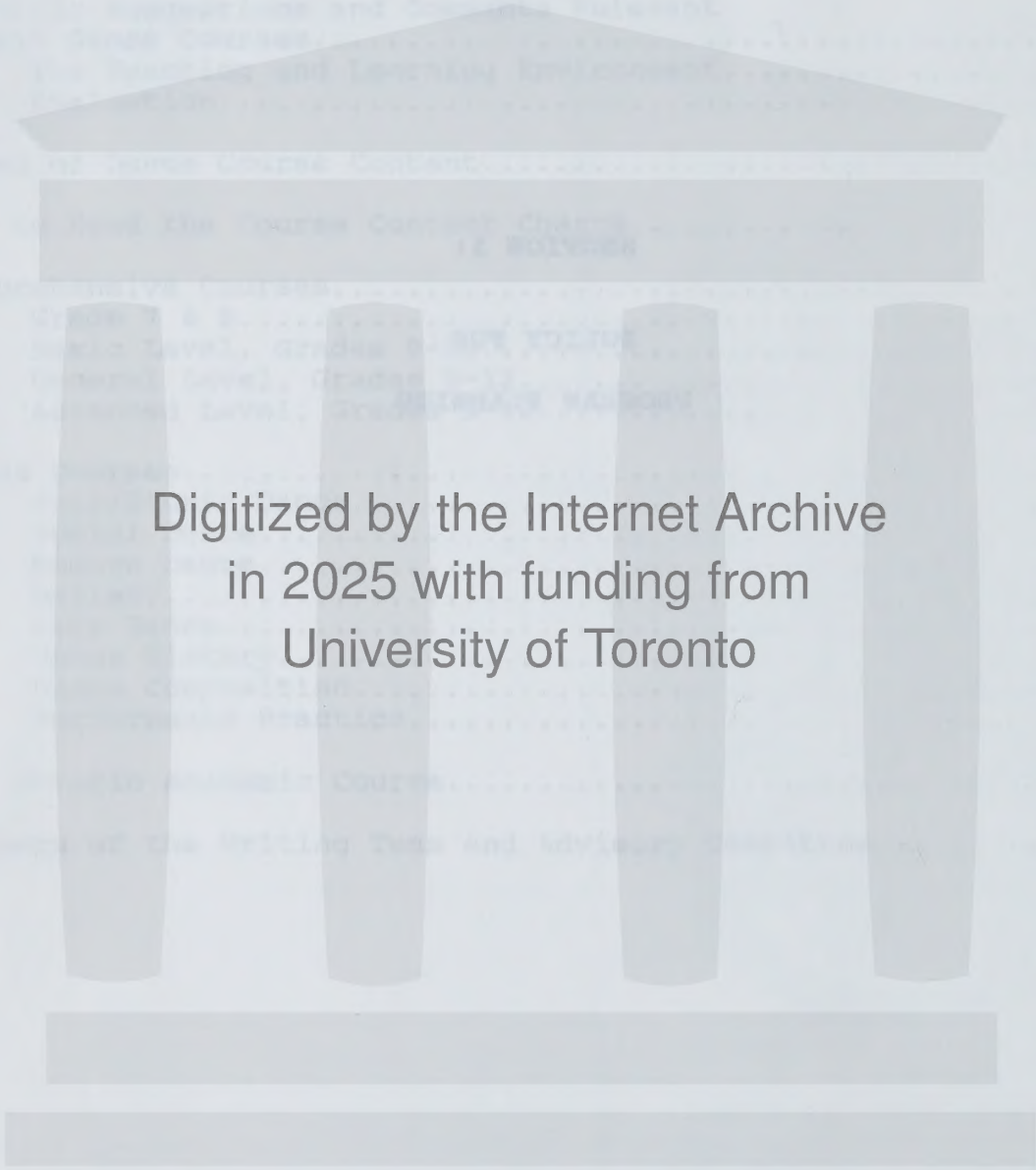
SECTION 1:

POLICY FOR

PROGRAM PLANNING



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RATIONALE

Dance, like all arts subjects, provides students with avenues for learning that may not be available in traditional academic subjects. Dance educates the mind and the body of the student, and stimulates the creative and expressive faculties. It leads, through its practice, to an understanding and development of physical and anatomical awareness. Dance provides a channel for original and interpretive expression. It establishes a setting for the discipline of collaborative and ensemble work. It directly addresses learning styles that have a strong creative, expressive or psychomotor preference. It provides a link in education among the intellectual, the emotional and the physical realms of learning.

Among the arts, dance is perhaps the most integrative of all. Dance, like music, carries with it such aspects as rhythm, phrasing, timing, and dynamic variation. It shares with music many classical, traditional, and contemporary compositional structures. It uses many of the same preparational and presentational skills and techniques as drama, making the two courses very sympathetic to each other, especially in the early years of study. With visual arts, dance shares elements of visual design, interpretation and presentation, bringing to life

for the learner the connections among movement, line, space and texture.

Dance has been the most elusive of the arts to retain and document for future comparison and study. In reality dance exists only for the instant it is presented, then it ceases to exist in other than the memory of the dancer or the observer. Written and verbal reporting of dance, as well as specialized notation systems describing dance, have made it possible to appreciate how dance has developed and changed through the ages. The documentation and study of dance have advanced significantly with the use of film and video.

Dance has relevance and application to other subject areas, too. Particularly in grades seven and eight, but certainly not exclusively in these grades, teachers will find it useful to further explore the subject matter of areas such as language arts, physical education, and social sciences through dance. Many teachers will wish to emphasize for their dance students aspects of personal growth. Those aspects such as self assurance, self confidence, and personal well-being, will contribute to the development of personal abilities important throughout the curriculum.

Because dance shares with physical education the study of the human body and movement, they both have links to subjects in the

movement sciences. Dance too uses principles from biomechanics, exercise physiology, exercise biochemistry and motor learning to study and understand the dancer and dance movement. Training methods, fitness, nutrition, and the use of drugs are vital issues for the dancer. Owing to the complexity of these subjects, exposure to them within the context of dance as an art, should only enhance the study of these subjects in some courses developed from other guidelines such as, Physical and Health Education, Dramatic Arts, and Science.

For other teachers and students the links between dance and the humanities will take on importance. Dance will be connected to the cultures and histories of various nations including Canada. The history of dance itself will be a topic for focused study, in both practical and academic modes. And for yet others, the emphasis of a course could be upon dance as a means of communication, as a form of artistic expression of ideas and themes from around the world and throughout the ages.

All courses shall include content to address the four basic areas of:

technique
theory
composition
presentation

These four content areas are described in detail below, under the heading "Content and Process of Dance".

THE GOALS OF EDUCATION AND THEIR RELATIONSHIP TO DANCE

Education should provide opportunities for learners to challenge and achieve their potential in social, cultural, emotional, moral, physical and intellectual development. The philosophical foundation upon which courses can build to provide these opportunities is set forth in The Ministry of Education goals of education. Courses should reflect these goals through learning experiences that help students to:

1. **develop a responsiveness to the dynamic processes of learning**

Processes of learning include observing, sensing, inquiring, creating, analyzing, synthesizing, evaluating, and communicating. The dynamic aspect of these processes derives from their source in many instinctive human activities, their application to real-life experiences, and their systematic interrelation within the curriculum.

-Dance encompasses all learning processes with emphasis on the creative process and problem solving.

-Dance develops responsiveness to learning processes through the use of the body as a vehicle of learning.

-Dance stimulates the understanding of movement and its elements such as time, space, effort and shape.

-Dance integrates the cognitive, affective and psycho-motor domains of learning enabling the learner to observe, analyze, generate, and organize movement.

2. **develop resourcefulness, adaptability, and creativity in learning and living**

These attributes apply to modes of study and inquiry, to the management of personal affairs such as career plans and leisure activities, and to the ability to deal effectively with challenge and change.

-The demands made on the body and mind in the study of dance enhance organizational skills, problem solving capacities, and decision making.

3. **acquire the basic knowledge and skills needed to comprehend and express ideas through words, numbers, and other symbols**

Such knowledge and skills will assist the learner in applying rational and intuitive processes to the identification and solution of problems by:

a) using language aptly as a means of communication and an instrument of thought;
b) reading, listening, and viewing with comprehension and insight;
c) understanding and using mathematical operations and concepts.

-Dance is itself a symbol system of communication.

-Dance stresses the expression of ideas through movement, but total comprehension of dance requires systematic verbal and written interchange and knowledge of the literature of dance.

-Some principles of physics and mathematics are explored and applied in learning dance technique.

-Dance enriches musical and rhythmical expression.

-Dance employs specific notation systems.

4. **develop physical fitness and good health**

Factors that contribute to fitness and good health include regular physical activity, an understanding of human biology and nutrition, the avoidance of health hazards, and concern for personal well-being.

-Dance develops all aspects of physical fitness.

-The dance student develops efficient and effective movement patterns.

-Body awareness is enhanced through movement experience and the knowledge of human anatomy and physiology as they relate to efficient and safe training methods.

-A love for physical activity may be fostered through participating in dance.

5. **gain satisfaction from participation and from sharing the participation of others in various forms of artistic expression**

Artistic expression involves the clarification and restructuring of personal perception and experience. It is found in the visual arts, music, drama, and literature, as well as in other areas of the curriculum where both the expressive and receptive capabilities of the learner are being developed.

-Dance is one of the fine arts. The study of dance embodies attitudes, knowledge, and skills common to all the fine arts.

-Dance acknowledges the expressive aspect of movement as well as the functional.

-Dance develops the ability to discover meaning in movement.

-Dance develops and raises personal standards of excellence through evaluation processes and constructive criticism.

-Group or "ensemble" work promotes appreciation of others works' and respect for other artists.

6. **develop a feeling of self-worth**

Self-worth is affected by internal and external influences. Internally it is fostered by realistic self-appraisal, confidence and conviction in the pursuit of excellence, self-discipline, and the satisfaction of achievement. Externally it is reinforced by encouragement, respect, and supportive evaluation.

-Self image and cultural identity can be reinforced through dance study.

-The discipline and experience of ensemble work in dance encourage sensitivity to other people, and awareness of the dance environment.

-Personal well being and self confidence arise from the attainment of skill and ability to express oneself in movement.

7. **develop an understanding of the role of the individual within the family and the role of the family within society**

Within the family the individual shares responsibility, develops supportive relationships, and acquires values. Within society the family contributes to the stability and quality of a democratic way of life.

-However modest the product, the student learns group values of helping, sharing, and supporting through the cooperative process of creating and presenting.

-The study of dance history helps the student to understand the evolution of peoples and societies.

-Individual and family relationships can be sources for dance composition.

8. **acquire skills that contribute to self-reliance in solving practical problems in everyday life**

These skills relate to the skilful management of personal resources, effective participation in legal and civic transactions, the art of parenthood, responsible consumerism, the appropriate use of community agencies and services, the application of accident-prevention techniques, and a practical understanding of the basic technology of home maintenance.

-The study of dance necessitates personal committment and self discipline in order to develop new skills and complete tasks.

-The study of dance, especially dance composition, calls for many different kinds of decision-making and problem-solving skills.

-Dance requires attention to safe practices with space and equipment within both the dance and presentation areas.

9. **develop a sense of personal responsibility in society at the local, national, and international levels**

Awareness of personal responsibility in society grows out of knowledge and understanding of one's community, one's country, and the rest of the world. It is based on an understanding of social order, a respect for the law and the rights of others, and a concern for th quality of life at home and abroad.

-The social aspect of the dance class leads the student to the appreciation of self, others, and social order.

-Some subjects and source materials within the repertory of dance reflect the political, social, and environmental concerns of this and other cultures.

-Observing and participating in a variety of dance styles fosters a respect for the diversity and universality of dance and its place in the community in Canada and in the world.

10. develop esteem for the customs, cultures, and beliefs of a wide variety of societal groups

This goal is related to social concord and individual enrichment.

In Canada it includes regard for:

a) the Native Peoples;
b) the English and French founding peoples;
c) multiculturalism;
d) national identity and unity.

-Social, folk, and ethnic dance deal specifically with the expression and interpretation of national and racial identity.

-Dance is a vehicle through which students can relate to the heritage of the early settlers and native groups in Canada.

-Through dance students can appreciate how all ethnic groups identify and express themselves in part through dance.

11. acquire skills and attitudes that will lead to satisfaction and productivity in the world of work

In addition to the appropriate academic, technical, and interpersonal skills, this goal relates to good work habits, flexibility, initiative, leadership, the ability to cope with stress, and regard for the dignity of work.

-Working in dance develops skills and qualities that are transferable to the world of work. These skills and qualities include:

discipline
responsibility
reliability
punctuality
sensitivity
flexibility
creativity
pride
respect
the ability to work as part of a team
the ability to give and receive constructive criticism

12. **develop respect for the environment and a commitment to the wise use of resources**

This goal relates to a knowledgeable concern for the quality of the environment, the careful use of natural resources, and the humane treatment of living things.

-The dancer's respect for wise use and conservation of the body and its resources, may develop in students the concern for conservation of national resources and respect for the natural environment.

-Dance as a social statement.

13. **develop values related to personal, ethical, or religious beliefs and to the common welfare of society**

Moral development in the school depends in part on a consideration of ethical principles and religious beliefs, and respect for the ideals held by others, and the identification of personal and societal values.

-The study of symbols, rituals, and celebrations within the context of dance may allow students to appreciate and understand ethical and moral beliefs in society.

-Dance demands a moral committment which encourages personal integrity and respect for others.

AIMS FOR DANCE

The study of dance should include both theoretical and physical dimensions of learning. The student should be provided with learning opportunities that present the multi-dimensional nature of dance and as such, challenge all the sensory capacities within the learner. The following aims for dance acknowledge four separate ways of learning about dance, but still within each approach, cognitive, affective and psycho-motor capacities should be involved. Therefore at all times and at all levels the student studying dance will be:

- acquiring and developing the physical skills and knowledge of **dance technique;**
- gaining knowledge and understanding of **dance theory;**
- creating, analyzing and criticising **dance composition;**
- experiencing and refining demonstrable skill and knowledge of **dance presentation.**

LEARNING OUTCOMES

The educator should develop curricula that reflect the stated aims for dance. The learning outcomes follow from those aims and represent the abilities that should be developed in the learner as a result of studying dance in the Intermediate and Senior Divisions.

AREAS OF CONCENTRATION FOR AIMS AND OUTCOMES

The chart below develops the four aims of dance education into specific student learning outcomes. While each outcome has a place in every dance course, the emphasis on specific outcomes will vary as indicated in the chart.

.. indicates minor concentration
XX indicates major concentration

AIMS	LEARNING OUTCOMES	INT.	SEN.
-acquiring and developing the physical skills and knowledge of dance technique;			
	- practice and value proper preparation for dance class;	XX	..
	- acquire and practice basic movement skills that provide the structure for dance techniques;	XX	..
	- acquire a healthy attitude toward body image, self-image, and dance training;	XX	..
	- increase and value physical fitness through dance training;	XX	..
	- understand, appreciate, and demonstrate safe movement practices as they relate to the development of dance techniques;	XX	XX
	- develop the kinesthetic sense in order to achieve consistency in body awareness and placement;	XX	XX
	- demonstrate and perform to a given level of skill a variety of forms and styles of dance techniques;	XX	XX

- understand and apply proper nutritional practices related to overall health, fitness, and participation in physical training;	XX	XX
- apply biomechanical concepts as they are used in dance training and technique.	..	XX

- creating, analyzing and criticising dance composition;

- manipulate the elements of dance/ movement to create dance sequences;	XX	..
- use a variety of stimuli to initiate the creation of dance sequences;	XX	XX
- use improvisation as a process for discovering and varying movement for dance;	XX	XX
- develop an appreciation and respect for ones' own composition and the compositions of others;	XX	XX
- observe and critique the dance compositions of others;	XX	XX
- develop the qualities of self-discipline, co-operation, leadership and consideration for others through involvement in the creative process;	XX	XX
- use compositional forms and structures as the basis for creating dance sequences;	..	XX
- explore the use of accompaniment in dances;	..	..
- participate in the re-construction of dances from the dance repertory.	..	..

- gaining knowledge and understanding of dance theory;

- understand and explain how the elements of dance are manipulated to define or create dance structure;	XX	..
- understand the relationship among rhythm, music, movement, and dance;	XX	..
- appreciate and understand the cultural diversity of dance;	XX	..
- differentiate among the types and styles of dance;	XX	XX
- understand the historical development of dance and relate it to the present;	..	XX
- develop criteria to describe, analyze, and critique all levels of the dance product;	..	XX
- understand the application of some biomechanical concepts of movement to dance;	..	XX
- develop as awareness of the dance repertory and the dance artists, of the past and present;	..	..
- appreciate how different aspects of society are reflected in dance;	..	..
- understand the development of dance in the social milieu of Canada;	..	..
- understand and accurately use the vocabulary of dance;	..	..
- develop an aesthetic appreciation of dance.	..	..

- experiencing and refining demonstrable skill and knowledge of dance presentation.			
	- acquire and practice performance skills through presenting ones' own dances and those created by others;	XX	..
	- appreciate the components of rehearsal that lead to effectiveness in performance;	XX	XX
	- use the experience of dance rehearsal and presentation as a means of personal, interpersonal and social growth;	XX	XX
	- become aware of and apply those theatrical production skills that can enhance dance presentation.	..	XX

EVALUATION

Purpose

Evaluation is an integral part of the teaching and learning process. **Formative evaluation** should start at the beginning of the program and proceed to the end. It should be designed to provide vital feedback about students' growth and progress in the processes of perceiving, producing and appreciating dance. It should identify what students know and understand in relation to the 4 dance content areas of technique, theory, composition and presentation. It should document achievements in those areas.

Evaluation can act as a barometer in setting realistic standards and goals for courses, as well as providing feedback on the appropriateness of the content to the teaching approach employed. Evaluation can inform the teacher and the student where there is a lack of appropriate progress and where approaches to the subject may need to be altered. It may also indicate why parts of programs or units fail or succeed.

Where formative evaluation provides students with an awareness of the objectives to be achieved and information about their progress, **summative evaluation**, or evaluation at the end of a course, judges students achievement in relation to the stated objectives of the course. Both formative and summative are integral to the teaching and learning process.

The Evaluation Process

Teachers will be guided by the course objectives and specific content in deciding what they want to evaluate. Some areas to consider are:

-dance knowledge in the four content areas;
-verbal and written communication skills;
-technical or practical skills;
-creative ability;
-individual and group or ensemble work;
-dance process, content, and product.

Each of these should help both the teacher and the student to evaluate how well the student has met the objectives set for the course.

There are three modes of evaluation teachers should consider.

- objective
- subjective
- combination

The experience and judgement of the teacher expert provides the basis for a kind of evaluation that is a combination of both objective and subjective modes. This form of evaluation will be necessary in evaluating technique, composition, and performance skills.

Teachers must decide where it is more appropriate to use objective, subjective, or a combination mode of evaluation. For example, evaluation of student participation, attitudes, and dance performance skills may be subjective to some degree, calling for personal observations from the teacher, class, and student.

The methods for evaluation can be derived from concrete objectives such as the presentation of completed creative works, mastered skills, individual and group compositions. Teachers might employ a variety of evaluation tools and techniques as described in the following chart.

X = appropriate
o = inappropriate

Tools & Techniques	Int. Division				Senior Division			O.A.C.
	7&8	B	G	A	B	G	A	
written exams	o	o	X	X	o	X	X	X
technical/practical tests	X	X	X	X	X	X	X	X
technical/practical examinations	o		X	X		X	X	X
papers, reports, & essays	o	o	X	X	o	X	X	X
oral critiques	X	X	X	X	X	X	X	X
written critiques				X			X	X
rating scales, graphs	X	X	X	X	X	X	X	X
formal/informal observations	X	X	X	X	X	X	X	X
record keeping	X	X	X	X	X	X	X	X
student logs/ journals	X	X	X	X	X			
self, peer, & teacher feedback	X	X	X	X	X	X	X	X
teacher & student checklists	X	X	X	X	X	X	X	X
projects utilizing creative processes	X	X	X	X	X	X	X	X
projects utilizng problem-solving tasks	X	X	X	X	X	X	X	X
video	X	X	X	X	X	X	X	X

The teacher shall make it clear to the student exactly what is being evaluated, and the criteria used to determine the evaluation.

Documentation of student progress is vital to the reporting process. Teachers must find ways of validating the dance experience for parents and administrators, keeping in mind that some forms of documentation may be more appropriate to specific areas or levels. Summary reports that take advantage of teacher and student checklists, individual and group profiles, anecdotal comments, forms for self and peer evaluation, rating scales and graphs will provide valuable feedback to students, parents and administrators.

Where available, the use of video in teaching dance provides a very realistic method for documenting both the dancer and the dance product, but teachers must be aware that it can also be very threatening to some dance students. It would be more appropriate to use video as a teaching aid until the students gain confidence and ability to view themselves constructively. Once this has been achieved, the use of video as an evaluation tool can be explored.

Evaluation of students movement creations and dance skills often present more problems for the teacher than the evaluation of theoretical understanding and knowledge acquisition. Again it is

extremely important that the teacher clarifies for the students what is being evaluated. For example:

- -execution of specific technical material such as plies, extensions and isolations;
- -patterns of movements either axial or locomotor;
- -locomotor skills;
- -movement qualities;
- -level and shape;
- -phrasing skills;
- -integration of movement and accompaniment;
- -specific creative problems;
- -presentation of finished work - technical or creative.

Next, the teacher must outline the criteria that will be used to make the evaluation. This could be a series of questions relating to the composition assignment. For example:

To what extent:

- -was the problem solved?
- -did the student find unique solutions or simply rely on previous movement vocabulary and structures?
- -was the presentation polished? Were the movements clear?
- -were the transitions between movements and sections appropriate and interesting?
- -was there consideration for the use of level, and direction?
- -was the use of the stage space appropriate to the problem topic?
- -was there rhythmical interest in the composition?
- -was there a sense of confidence in the performance?
- -was the structure of the composition appropriate to the problem and content?

Questions that could examine technique could include:
To what extent:

- -is the technique clean?
- -does the student know the material?
- -are the movements precise and confident?
- -are the take-offs and landings secure?
- -is there correct placement of body segments?
- -is the turn-out controlled from the hip?
- -are the transitional movements clear and accurate both spatially and qualitatively?
- -is there a lack of balance or control?
- -is there a sense of the movement quality projected in the technique?

-is the student capable of projecting the expression out of the movement?

The lists will come from the content and objectives of the courses.

It is doubtful that students in any given class will have a common dance skill level. Dance teachers therefore must take care to set realistic minimum standards of technical achievement based on the technical content and concepts of the course. Teachers must also provide opportunities for extension and enrichment to challenge the more experienced students.

Dance teachers must address the question of attendance in evaluation. Attendance should be a requirement in dance courses, but students should not receive marks for coming to class. When teachers build effective, ongoing evaluation processes into the dance course, any lack of attendance will be reflected.

Finally, the emphasis on specific course content and the overall design of each dance course will vary according to the aims and objectives of the dance course. Evaluation instruments, methods, criteria, and scales will have to vary accordingly. Since all dance courses in the Intermediate and Senior Divisions must include the four content areas of technique, theory, composition and presentation, each of those four content areas must represent a minimum of 15% of the final course mark.

CONSIDERATIONS IN COURSE DEVELOPMENT

CO-OPERATIVE EDUCATION

Teachers are encouraged to explore and develop courses, based on this guideline for dance, that provide opportunities for co-operative education experiences for their students. There are many community resources that could be used for an out-of-school component to a Dance course. The out-of-school component of the course must be outlined, and its resources and evaluation criteria co-operatively determined in advance, and subsequently monitored by the Dance teacher.

All cooperative education dance courses must follow the policies set out in the Cooperative Education Policy Document, 1989.

As this is the first curriculum guideline for Dance in Ontario, it is highly recommended that the co-operative education mode of delivery be used in the senior division only. Suggestions are:

- apprenticeship for dance companies
- arts/theatre management
- work in private dance schools as apprentice instructors.

GENDER EQUITY

Dance reflects the history of social and cultural attitudes. It provides an opportunity to examine the changing roles of men and women in culture and society.

Schools and teachers can help increase gender equity in dance courses by ensuring that:

- -the content, presentation and images used in dance courses allow equal access to dance for both men and women, boys and girls;
- -course descriptions are consciously designed to attract both male and female students and accurately reflect the classroom experience;
- -community and parental approval for including males in dance is sought and fostered through community involvement and education;
- -courses examine male and female roles in dance to promote understanding of historical and current trends;
- -students investigate themes in dance that explore discrimination and sexist attitudes.

RACE AND ETHNOCULTURAL EQUITY

Continuity with the past and growth in the future develops through an understanding of the traditions, and values of the peoples of the world. When the study of dance promotes the respect for race and ethno cultural equity all students are more likely to experience the joy of dance.

Canada has changed from a land inhabited by the native peoples and early settlers, into a multicultural nation. The study of folk and ethnic, both western and non-western dance types gives students an opportunity to understand and appreciate the unique multiculturalism of Canada. The study of dance offers to students the opportunity to work together in a co-operative spirit of respect for the movement qualities and rhythms of the individual, regardless of gender, race, or body type.

EXCEPTIONAL STUDENTS

The dance program should allow the integration of exceptional students. Exceptionalities are defined in the Education Act, 1982, as behavioral, communicational, physical, intellectual and multiple.

Individualized programing meets the needs of exceptional students. For example, wheelchair confined students may not be able to participate as other students do in a technique class, but they will gain insight to the art in a creative way while participating fully within their individual potential. As well, methods of continuous evaluation shall take into consideration an individual's degree of exceptionality.

Teachers will adjust safety procedures to accommodate the needs and activities of exceptional students.

For the gifted students, programs in dance should stress the development of advanced knowledge, critical skills, and the development of problem-solving skills in the creation of dances. The program should allow these student to maximise their fluency of movement, imagination, intellect, and control of the body.

LANGUAGE ACROSS THE CURRICULUM

The topic of language across the curriculum presents three concepts that deserve emphasis. First, **teachers should stress the importance of the role that language plays in learning, as well as in the reporting of learning.** Humans make use of language in order to help them construct learning. People frequently comment on how their understanding of a concept was made clearer by their attempting to explain it to someone else, or by their trying to summarize the concept in a personal note. It has been claimed that we do not know anything until we can express it in our own language. Students will find it easier to come to grips with concepts if their classroom experiences offer them chances to be involved in small group work, problem-solving and other exploratory forums for language use. Written language skills can be enhanced when students keep logs or journals about

their daily learning activities, in which they express understandings, raise questions, make personal notes and comments, and enter into a written dialogue with the teacher and other students.

Second, **teachers should help students to learn a subject area without setting out language requirements that would stand in the way of that learning.**

Students whose language development is weak, who have difficulty expressing themselves in formal modes of either spoken or written language may need special consideration. These students should be able to succeed in those parts of the course or at a level of difficulty where language ability is not a prime objective. At the advanced level of difficulty, however, students should be made aware that the demands of university preparation make it necessary to require all candidates to communicate in academic language and formats.

Third, **teachers should identify those aspects of language which are peculiar to a given subject area,** in this case dance. Every school subject area has its own special language. In dance there is the technical vocabulary used to describe the various concepts, techniques, movements, and steps. Movement itself is a form of language that needs to be understood in terms of its ability to communicate and express. In addition, dance has its

own notation systems which can be used to record and recreate movement patterns and dances. These languages of dance will form a part of the program, and teachers will want to give them appropriate instructional emphasis.

SCHOOL AND COMMUNITY

The dance program provides ideal opportunities for relationships between the school and community. Teachers who take advantage of guest lectures and demonstrations provided by individuals from local dance studios and performing groups bring the community into the school. School participation in studio presentations, public dance performances and festivals, develop in parents and the public, an awareness of the role and process of the school dance program.

Field trips into the community can be planned to take advantage of the theatre, performances in other schools, workshops, master classes, and lecturers. The public can be invited to observe school dance classes to become aware of content and process of dance.

Teachers and school administrators, working in cooperation with provincial organizations, and government agencies, can organize master classes, video presentations and residencies involving

professional dance companies. This is particularly important for those communities where local dance resources are unavailable.

CAREER PLANNING & LIFE SKILLS

Dance programs can provide opportunities for students to expand career and employment possibilities. They learn to evaluate work and make critical observations. They experience collaboration and compromise by working alone and as part of a team. They build self-confidence through sharing ideas, experiences and resources.

Programs can foster health consciousness, a healthier life style, and a feeling of well-being. These are skills and qualities that all employers and colleagues will value.

The secondary school dance program should not be misconstrued by students as pre-professional training, guaranteeing a career in dance. There are some students who will wish to pursue a career in dance or related fields such as administration, production, and stage/costume/set design. Teachers will want to provide these students with information for realistic career planning including a clear picture of the kinds of preparation necessary for entrance into chosen fields in dance and related occupations.

While contributing to life skills, dance education may make a major contribution to the life style of the individual and to the society at large by encouraging an interest in the arts. Students are the future arts audiences. As adult members of the community, graduates may become active participants in Ontario's culture. As patrons of the arts, they will make a vital contributions to the economy and to the artists they support.

PREREQUISITES

The term prerequisite will be used only to describe the required preparation for admission to the O.A.C. in dance. Students taking the O.A.C. must have successfully completed one advanced level Senior Division dance course from this guideline. No other prerequisite shall be required.

VALUES

Students encounter values in all aspects of their lives, home, school and the work place. It is necessary for teachers to help students to:

-clarify what values presented are attractive to them;
-examine values critically and objectively;
-make decisions about which values to retain;
-develop strategies to implement these values in their lives.

Dance teachers who are aware of their own personal values and particularly those values they hold in connection with dance will be able to help students develop in this area.

COMPETITION

Students need to understand the difference among competition, rivalry and challenge. There is a tradition of employing adjudications and auditions to select dancers for classes and advancement; for entrance into private schools, conservatories and companies; and to get a part or a role in a particular show. This tradition is rooted in competition. Teachers must take care to address these competitive aspects of the course in a positive and supportive manner.

Teachers need to be concerned with designing courses and learning experiences that will promote a constructive and healthy environment. The emphases should be on realistic and attainable challenges which encourage students to improve on personal achievement.

When teachers use the creative process they are asking students to discover their own solutions to given problems. The process suggests that it is acceptable to be different. Teacher should put the emphasis on students discovering the best possible solution, rather than on a right or wrong solution. Wherever

possible comparisons should celebrate the differences, the unique solutions that students discover. Competition should be directed towards oneself.

Teachers should avoid promoting the idea of "a perfect body type" for dance. Consideration should be given to suggesting or requiring dance attire that is complimentary to a variety of body builds. Beyond body image and realistic self images, students need to appreciate the physical capabilities and limitations that will be evident in each individual.

Students who learn to admire the unique contributions of individuals will be better prepared to interpret and appreciate unique expressions in art.

SAFETY

Safety awareness must be a priority in the dance classroom, rehearsal and performance settings. The role of the teacher in assuring healthy attitudes and practices must be emphasized.

Dance Student

Understanding correct and safe physical training methods in relation to dance may reduce the incidence of traumatic and chronic injuries. Specifically, knowledge of growth and

development will help in developing curricula that acknowledge the stresses and therefore the limitations that must be considered in setting movement demands. An understanding of human anatomy and biomechanics will provide a background for the continuous evaluation of technical practices in the classroom. These understandings, along with an awareness of past and current research in the areas of health, fitness, and physical training should result in safer dance movement practices.

Teachers need to emphasize the importance of: adopting proper nutrition practices in relation to dance activity; incorporating a warm-up and warm-down period in both technical classes and rehearsals; the proper use of training apparatus such as weights. Appropriate attire and personal hygiene are factors in personal safety and health that shall be discussed with students as well. For example, a loose piece of jewelry may become a dangerous projectile, a shared make-up kit can become the source of infections and disease, improper footwear could lead to individual chronic or traumatic physical injury.

The physical organization of students within the classroom is another safety consideration for teachers. Students should have enough space around them to perform exercises and patterns without jeopardizing the safety of others.

Dance Area

The dance classroom and performance areas may, by their very nature, have structures and equipment that present known risks. Therefore, the physical environment for dance must be considered in relation to safety and potential for accidents. The floor structure and surface should be evaluated. Ideally the floor should provide some shock absorbency and have a clean, smooth surface. If the dance area is equipped with mirrors and/or barres they must be inspected regularly for accident potential. Permanent mirrors and barres must be adequately secured to their support surfaces to withstand jarring or leaning. If they are portable, the support mechanism must be strong and stable. The dance area should be well ventilated. Sound systems must be acoustically safe. Performance spaces equipped with lighting, curtains, sets, counterweight systems, etc. shall be used only when there is proper supervision by individuals with knowledge and expertise in the use of the equipment. Students shall never work unsupervised in these areas. Teachers shall enforce any reasonable safety practices including those established by regulation or by school board policy.

Lastly, if teachers promote in school practice or rehearsal times, they must be aware of the many questions that might be raised concerning liability in relation to student supervision,

safety, or injury. Advice and direction from the school principal must always be sought.

STAFF DEVELOPMENT

Staff development is a priority in the implementation of a new subject guideline, such as dance. Teachers should take advantage of the staff development opportunities offered by Teacher Education Institutions in Ontario, school boards, the Ontario Teachers Federation, colleges of applied arts and technology. business and industry, provincial and community arts organizations.

Teachers should not overlook the staff development potential of their personal involvement in and patronage of the arts. A constant flow of ideas and approaches will result if dance teachers continually strive to interact with each other and with guest teachers from other dance milieux.

Opportunities for upgrading could include attendance at courses, conferences, and seminars offered by educational institutions, private or professional dance studios, and professional associations of dance teachers; the use of professional development days for dance; and self-directed learning.

ADULT EDUCATION

Adult learners, in comparison to their younger counterparts, may be more experienced, motivated and disciplined. Their purposes for enrolling in a course will vary greatly.

Teachers should be able to integrate the adult learner into dance courses with some prior planning and relatively few adjustments to the curriculum. For instance, modified technical training for the adult is possible, but it may or may not be necessary. Part of the activity portion of a course could be substituted with independent study opportunities. The historical and theoretical aspects of courses could be made available to adult entry with few or no modifications. Courses with a strong creative component may be of interest and allow easy access to adults. Where modifications are made, alternative criteria in the evaluation process shall also be incorporated.

Teachers might consider adapting time tabling, scheduling or program to accommodate the older student. Where the need is indicated, program modification could include designing an all-adult course.

CONTENT AND PROCESS OF DANCE

It is only recently that dance has achieved the stature of a distinct discipline for research and study within the academic community of North America. While the focus till now has primarily been on the study of western dance and its origins and traditions, the knowledge and understanding of dance from all countries of the world is developing and expanding. Dance literature, research and programs are more and more taking world dance into account.

While this guideline necessarily reflects the current state of dance education, it enthusiastically embraces the study of dance from a multi-cultural, multi-racial perspective. Students of dance should have access to as broad a variety of dances as the program reasonably allows.

The dance courses in this guideline have been written in such a way as to provide many opportunities for teachers to present students with examples of dance from a world perspective. The following suggestions will help teachers in achieving this aim:

- Comprehensive courses should provide students with information that expresses the multi-cultural nature of the dance types chosen. This can be accommodated particularly within the historical and cultural content of these courses.

- Folk and ethnic dances chosen for study should represent a broad, multi-cultural, multi-racial perspective.
- The focus course in Dance History should consider a global view of dance where ever possible.
- Teachers should take care to present folk dance as more than a series of steps and patterns, by offering students the opportunity to understand the origins, cultural significance, meaning and purpose of each dance.
- Themes in composition should explore a broad range of human relationships.
- Presentations should represent the ideas and efforts of all individuals involved.
- Where ever possible, teachers should take advantage of the availability of individuals within the school or the community who can share a particular cultural or racial perspective on dance with the class.

Though it is possible for students to approach the study of dance from a theoretical basis, it could be argued that they must have a perception of the physicality of dance in order to evaluate or respond to it. There is no dance without dancing. Students will experience dance by doing it.

The emotions and senses of the student may or may not be brought to a conscious level during the dance, but over time this is a goal for the dance experience. After experiencing the physicality of the dance, the student is always encouraged to become aware of the kinesthetic and emotional outcomes that can come from the dance experience.

It is possible to appreciate dance purely on a visual or emotional level, but appreciation of the subtle nuances of dance, the clarity of expression, the clever use of the elements of dance by the choreographer, or the interpretation of a particular performer or performance, come through studying, understanding, participating in, and reflecting on dance.

The physicality of dance appeals to students. It is important that teachers do not get blinded by this. The study of dance must go beyond learning and doing technique. Courses that engage students in the perception, production and appreciation of dance will be rich and will challenge students learning capacities, providing the foundation for in depth dance studies and understandings.

It is possible for the highly trained dancer to be technically efficient and artistically boring. On the other hand, the beginning dancer, who lacks technique can be artistically expressive. Teachers need to be aware of the difference between mechanical competency and artistic expression. Artistic expression must be nurtured from the beginning, although for students, technical proficiency tends to precede (and may enhance) artistic expression.

Students involved in creating and presenting dance must not be isolated from dance theory.

- Knowing the historical and socio-cultural significance of dance will help them to evaluate performance.
- Understanding the principles of dance composition provides a basis for establishing criteria to evaluate the dance product.
- Knowledge of the scientific principles related to human movement will provide the facts that students need to analyze movement technique and determine if they are appropriate and safe.

THE PROCESS OF LEARNING AS APPLIED TO DANCE

For the purposes of this guideline, the learning processes of **perceiving**, **producing**, and **appreciating**, are applied to dance as follows:

Perceiving is a process that spirals continuously, leading students to increased plateaus of **knowing**. It starts when information is received through the senses. This information is identified, classified, organized, and reorganized. The mind becomes a library of information. With this information students make analogies, observe differences, find contrasts and grasp meanings. From their perception they can begin to compare and relate information. They develop their capacity to engage in investigating, analyzing, and recognizing the importance of specific information. They become capable of developing hypotheses and creating research designs, leading them to the discovery of new information, thus facilitating the continuation of the spiral.

Producing brings information into view. Information is generated into a product. Students think about, plan, create and present dance using their perceived information. They use and manipulate this information. The process of **doing** can involve exploration, improvisation, practice, and rehearsal. Students apply and demonstrate what they know. They experience dance and express themselves though dance.

Appreciating involves the conscious and unconscious comparison of information. Students begin to establish criteria for **valuing** their feelings and experiences. Through this process students sense, reflect and respond. Evaluation may involve subjective understanding and interpretation of events. The application of intuition should not be undervalued. Teachers should help students become aware of the criteria they are using to compare, judge, or critique the dance experience. Ultimately, teachers should help students to connect the processes of perception and production of dance, to an appreciation of dance that will result in understanding the aesthetic value of dance.

DANCE CONTENT

The content of dance is divided into four areas: technique; theory; composition; and presentation.

Dance technique is the content that is relevant to training the body for dance. Training is not limited to molding dance techniques into the muscles and nerves of the body. It includes training the perceptual, mental, spiritual, emotional, and expressive capacities of the body as well.

Dance theory content examines the fundamental principles of the art and science of dance. Historical, social, and cultural data are examined in light of their relevance to, and influence on dance. Students gather knowledge in order to examine, understand, and explain the phenomena of dance.

Dance composition is content pertaining to the creation of dance products. It looks at ideas, topics, and subjects that are appropriate for students to interpret and express through movement. It exposes the processes and structures that provide the framework for building dance products.

Dance presentation is content that looks at bringing dance art to reality. It examines the components of production and performance. It looks at those factors that lead to increasing

personal performance skills. Its focus should include the dance, the dancer, the environment of the dance, and dance event.

The following points should be kept in mind when developing specific course content:

1) Each dance course must contain each of the four contents of dance although some will be emphasized more than others..
2) All the areas are integral to the academic study of dance.
3) The four content areas are inter-related.
4) There is no hierarchy of importance among the four content areas.
5) The content of each individual course will determine the sequence of study.

AUTHORIZED DANCE COURSES

With the exception of the courses in grades 7 and 8, all in school courses developed from this guideline are single credit courses, and may not be offered for more than a single credit. This does not preclude the credits available for cooperative education offered outside the school and in keeping with the policy outlined in the document, Cooperative Education, 1989.

Although the single credit courses may be offered for fractional credit, no fractional credit of less than one quarter will be permitted.

The courses developed from this guideline satisfy only the compulsory requirement in arts for diploma purposes, and shall not be used to satisfy any other compulsory credit requirement.

All courses will contain the four content areas: dance technique, dance theory, dance composition, dance presentation.

Comprehensive Courses

[INTERMEDIATE DIVISION]

| Grade 7 |

| Grade 8 |

| Grade 9 Basic | Grade 9 General | Grade 9 Advanced |

| Grade 10 Basic | Grade 10 General | Grade 10 Advanced |

:

[SENIOR DIVISION]

| Grade 11 Basic | Grade 11 General | Grade 11 Advanced |

| Grade 12 Basic | Grade 12 General | Grade 12 Advanced |

[ONTARIO ACADEMIC COURSE]

There are two ways of approaching the O.A.C.: through comprehensive courses or focus courses. The prerequisite to the O.A.C. is at least one Senior Division credit in Dance at the advanced level of difficulty.

Focus Courses

All courses will contain the four content areas: dance technique, dance theory, dance composition, dance presentation.

Focus courses may be offered at any of the three levels of difficulty: Basic, General, Advanced

Grade 9 Modern
Grade 9 Ballet
Grade 9 or 10 Folk/Ethnic

Grade 9 or 10 Social
Grade 9 or 10 Jazz
Grade 10 Modern
Grade 10 Ballet
Grade 11 Modern
Grade 11 Ballet
Grade 11 or 12 Folk/Ethnic

Grade 11 or 12 Social

Grade 11 or 12 Jazz
Grade 11 or 12 History

Grade 11 or 12 Composition

Grade 11 or 12 Performance Practice

Grade 12 Modern
Grade 12 Ballet

OVERVIEW OF PROGRAMS

Each dance course shall contain the dance content of technique, theory, composition and presentation, allowing students to expand their physical, intellectual, creative and expressive capacities.

Students should expect to study technique at the beginner level in the Intermediate Division and progress through increasingly difficult demands in technique in the Senior Division. In order to maintain high standards teachers should challenge students to reach their potential and work at their own level of achievement in technique. Teachers may therefore have to cope with several stages of competence in the same classroom. These competences may also vary from student to student as the course moves from one type of dance to another.

Teachers should take advantage of available community resources and outside dance professionals when and where ever possible.

GRADES 7 & 8

Premises

Dance, establishes links between the body, the mind, and the emotions. The study of dance in grades 7 and 8 will be

influenced in most schools by some of the following factors:

- -Ideally, dance at grade 7 and 8 should be a logical continuation of the child-centred, creative process which was begun in the Primary and Junior Divisions with integration of the arts and through movement;

- -dance may be taught by either specialist or non-specialist teachers, in a variety of different spaces within the school;

- -dance may be taught either as a discrete subject, or as a part of an integrated course in the arts, or as an integrated component with other subjects such as language arts, or social studies;

- -there will be no credits or levels of difficulty;

- -dance will be taught to all students, not to a group which has selected the subject. Furthermore, teachers will need to be aware in teaching dance in grades 7 and 8 of the variation and changes in physical development among children of this age.

In view of these conditions, the dance program in grades 7 and 8 should have the following qualities and components:

- -the courses will be comprehensive in organization rather than having a special focus, and will stress the use of dance as a component of learning in other subjects (dance across the curriculum);

- -the courses will introduce basic technical skills, phrases, and combinations of steps in three or four selected dance types;

- -the courses will use a variety of teaching strategies to present dance with creative, exploratory, and interpretive approaches to movement;

- -the objectives of personal and social development of the students through dance will be heavily emphasized;

Objectives/Outcomes

The student should be provided with opportunities to:

- -acquire and develop basic locomotive and axial skills;

- -understand, appreciate, and demonstrate safe movement practices, and apply some biomechanical movement concepts;

-acquire healthy attitudes towards body image, self-image, and dance training;

-work with the elements of dance, use a variety of stimuli, experiment with movement exploration, improvisation, and problem-solving leading to the creative process;

-begin to develop an aesthetic appreciation of dance and the arts;

-develop an appreciation and understanding of the cultural diversity of dance and how different aspects of society are reflected in dance;

-acquire the qualities of self-discipline, co-operation, leadership, and consideration for others, respect for one's own work and the work of others;

-use the experience of dance rehearsal and presentation as a means of personal, interpersonal, and social growth.

Content Overview

The following are examples of dance content that can be taught alone or integrated with other subjects. Teachers should consider how the four major dance content areas of technique, theory, composition and presentation can be used in the integrated curriculum.

-basic locomotor skills of walking, running, leaping, hopping and jumping;

-basic axial skill of flexion, extension, and rotation;

-dance elements including time, space, motion, shape, effort;

-examples of historical folk and ethnic dances;

-creative projects incorporating sound, spacial and movement stimuli;

-individual and group creative movement projects;

-social dances/social organization and relationship.

LEVELS OF DIFFICULTY

Courses in the secondary school program, grades 9 through 12, are designed to present course content that will recognize and serve the differing needs and interests of the students. Three levels of difficulty, basic level, general level, and advanced level, many be offered in the comprehensive dance courses grades 9-12, and in the focused dance courses grades 9-12. The intent for courses at each level of difficulty is described below, as well as the particular application of the established O.S.I.S. emphases to dance course content. It should be noted that the terms basic, general, and advanced refer only to courses, not to students.

The following information is an overview for courses authorized through this guideline. More specifics may be found in Section 2.

BASIC LEVEL COURSES

Basic level courses should focus on developing varying degrees of individual skills and interests. These courses should serve the needs of students who may view the secondary school experience as preparation to move directly into the world of work, and may not wish to pursue post-secondary education.

Basic level dance courses should be designed with consideration for the practical applications of dance to daily living. Courses should provide students with a breadth of dance experiences that will enhance their personal interest, health and fitness, self-confidence, living and management skills. Teachers should incorporate learning opportunities that will help students prepare for independent successful living, with respect for, and in harmony with, others, the environment, and the community.

The relationship between the O.S.I.S. emphases and basic level dance courses emphases is as follows:

O.S.I.S. Emphases	**Dance Emphases**
Personal skills	-appreciating arts and more specifically dance as an art form
	-viewing and participating in dance as a lifetime leisure activity
	-building personal competency and

	-creating and performing ones' own dances and dances of others
	-appreciating health and fitness
Social understanding	-understanding the role of dance and culture in society
	-appreciating leisure activities and more specifically dance as a social activity
	-recognizing the role of dance in expressing community identity
	-gaining knowledge and respect of the cultures of other students
Communication	-understanding dance as non-verbal communication
	-being articulate in movement
	-describing movement verbally
	-discussing and making critical assessments of dance
Employment skills	-developing parallel skills for other employment
	-working and problem-solving as part of a team
	-directing oneself through a task
	-acknowledging work processes
	-recognizing the value of both finished and un-finished products

BASIC LEVEL COMPREHENSIVE (GRADES 9-12)

Premises

The curriculum of basic level dance courses should be flexible in order to accommodate and complement the varying long range goals of the students. The psychomotor and affective learning domains should clearly predominate in these courses.

These courses should:

- -prepare students for employment through the acquisition of a variety of personal and organizational skills;
- -expose students to a wide variety of dance experiences where a high degree of success is encouraged, enhancing self-confidence, self-expression and a positive body image;
- -provide students with cultural enrichment in their daily life and leisure time, help them to develop an appreciation of the arts, and more specifically open their minds to viewing dance as an art form.

Teachers may be inclined to develop the specific dance content reflecting their areas of dance expertise or preferences. This may be hard to avoid, for example, in those schools where students are involved in a core program situation in which the different subjects are taught by the same teacher. Teachers must keep in mind that these courses will expose students to technical skills, phrases, and combinations of steps in 3 or 4 selected dance types, and the four content areas of technique, theory, composition and presentation must be present in each course.

Objectives/Outcomes

Students should be given opportunities to:

- -develop personal skills and self-confidence through the opportunities for self-expression and creativity provided by dance experiences;
- -develop a positive approach towards work and leisure through participation in learning and polishing dance skills;
- -become aware of the types and styles of dance techniques while developing safe movement practices and an appreciation of the value of physical fitness through dance training;
- -develop their social and cultural awareness and understanding through exposure to dance, and more specifically develop an appreciation and respect for others and their cultures;
- -give and receive constructive criticism, critique examples of dance and related arts in order to develop an aesthetic appreciation for dance and the arts.

Content Overview

Technique:

- -basic locomotor and axial skills, simple movement patterns and combinations, group relationships;
- -a variety of forms and stimuli;
- -further exploration of movement elements.

Theory:

- -dance in history, society, culture and the arts;
- -body awareness, safety, physical fitness;
- -rhythmical concepts and analysis.

Composition:

- -movement elements, compositional forms and structures;
- -creative process, improvisation and recall, choreography;
- -analysis and evaluation of work.

Presentation:

- -creation and presentation of simple movement patterns and combinations;
- -participation in the composition of others;
- -practice to polish;
- -introduction to stage production.

GENERAL LEVEL COURSES

General level courses should serve the needs of students who view secondary education not only as preparation for employment and careers, but also as the bridge to further education in specific programs in colleges of applied arts and technology, and other non-degree granting post secondary educational institutions. As such, general level courses should strive for a balance between fine and applied arts. Course content should contain an awareness of career opportunities in dance, other related career opportunities, and the development of appropriate skills. Special consideration should be given to developing habits of

learning that emphasise verbal and written communication skills, specific language usage, and knowledge of the assumptions and issues related to the study of dance.

The relationship between the O.S.I.S. emphases and general level dance courses emphases is as follows:

O.S.I.S. Emphases	**Dance Emphases**
Work skills and attitudes	-developing dance skills and attitudes
	-valuing dance as a viable form of work and leisure activity
	-understanding of the interdependency of dance, the other arts, and culture
	-discriminating among process, unfinished, and finished product
Career preparation	-looking at the range of career possibilities and opportunities in dance and dance-related fields in the community, Canada and the world
	-developing an awareness of the demands of a career in dance or dance related fields
	-preparing for employment
Further education	-acquiring knowledge of opportunities for further education in dance
	-integrating the study of dance with other subject areas
	-participating in dance as recreational or leisure activity

Habit of learning	-fostering curiosity and self-motivation, questioning preconceived notions, setting and meeting challenges
	-developing awareness of the process of conceptualization through movement experience
	-understanding of learning methods employed in dance
Communication	-improving levels of verbal (written or oral), and non-verbal (notated or kinetic) communication skills for both personal and artistic expression
	-learning to give and receive constructive criticism
	-developing the ability to communicate the intended meaning of specific dance movements
	-developing listening skills in relation to dance
Literacy	-becoming skilled in interpreting and expressing movement and dance
	-knowing where to find information on dance
	-reading articles and books on dance and reporting on the content
	-gaining respect for dance notation; its possibilities and limitations in preserving/recording dance

GENERAL LEVEL COMPREHENSIVE (GRADES 9-12)

Premises

The following should be considered in the designing of general level comprehensive dance courses:

- -these courses are meant to prepare students for careers in dance related fields or for post-secondary study in dance or arts related fields;
- -these courses are intended to offer students an opportunity to derive lifelong value from dance experiences;
- -although student interest, teacher expertise, and local resources may determine the types of dance selected for courses, teachers must expose students to technical skills, phrases, and combinations of steps in three or four selected dance types, keeping in mind that the four dance content areas of technique, theory, composition and presentation must be present in each course;
- -the comprehensive course of grade 9 or 10 is recommended as preparation for the Senior Division dance courses.

Objectives/Outcomes

Students should be provided with opportunities to:

- -increase their appreciation and enjoyment, skills and understanding of dance;
- -be able to communicate ideas and experiences of dance;
- -develop an understanding, appreciation, and positive attitude toward their own work in dance and that of others;
- -develop qualities of self-discipline, co-operation, leadership, and consideration;
- -solve problems using the elements of dance and be involved in creating dance compositions;
- -appreciate the historical and cultural diversity of dance.

Content Overview

Technique:

- -study of at least three or four dance types and the basic movement skills associated with each;
- -applied principles of kinesiology and biomechanics to dance training and technique.

Theory:

- -dance types and styles of different cultures;
- -historical development of dance;
- -dance in present day society;
- -the elements of dance;
- -the relationship of music to dance;
- -dance criticism.

Composition:

- -manipulation and use elements of dance and stimuli;
- -improvisation to discover, initiate and create dance sequences;
- -the creative process leading to compositional forms and structures.

Presentation:

- -performance skills, components of dance rehearsal and performance;
- -interpersonal and social relationships within the dance.

ADVANCED LEVEL COURSES

Advanced level courses are designed to serve the needs of students who view secondary education as preparation for entry to university or to certain programs of the colleges of applied arts and technology. Any of the skill emphases described at the basic and general levels can be incorporated into advanced level dance courses, but the primary focus should be on scholarly investigation of the theoretical principles, practical applications and substantive content of dance. This should include the study of scientific movement principles related to dance technique, knowledge of the historical, socio-cultural development of dance, and involvement in the processes of creation and criticism that lead to aesthetic awareness of dance.

The relationship between the O.S.I.S. emphases and advanced level dance courses emphases is as follows:

O.S.I.S. Emphases	Dance Emphases
Theoretical or cognitive processes	-examining theories of dance and abstract levels of thinking in regards to dance -understanding the creative process -acquiring an adequate awareness of dance literature in order to: . understand dance and its relationship to the humanities and the other arts . understand the history of dance, its significance in culture and society

	. tracing the development of dance as an art . undertaking the study of communication, self expression, and the role of dance therein -examining cognitive processes that relate to the acquisition of physical skill and movement creation
Preparation for the O.A.C.	-demonstrating knowledge of the theoretical components of various dance forms and styles -demonstrating skill of the practical components of various dance forms and styles
Preparation for entry into university or other post secondary institutions	-acquiring knowledge/skills of research and the availability of existing research in dance and related areas -preparing for the audition process required for entry into post-secondary institutions -demonstrating the ability to meet complex conceptual challenges -demonstrating the ability to meet complex technical requirements -developing and awareness of art as a vehicle of knowledge about human beings and the human condition

ADVANCED LEVEL COMPREHENSIVE (GRADES 9-12)

Premises

It is highly recommended that at least one advanced level comprehensive course be made available to any student wishing to study dance.

Advanced level comprehensive courses are designed for students wishing to enter university and other post-secondary institutions with similar entrance requirements. Students will therefore meet complex conceptual challenges in both the theoretical and practical components of these courses.

The practical components of various dance types and styles should be highly integrated with the theoretical or cognitive components of the course.

In preparation for the challenges of an O.A.C. in dance, students must complete an advanced level senior dance credit. This may be a comprehensive dance course.

Because the route to the O.A.C. lies through advanced level courses, care should be taken to keep a significant relationship between the design of the courses and the content of the dance O.A.C.

Objectives/Outcomes

Students should be given the opportunity to:

- -increase technical competencies in three or four selected dance types;
- -present technique and composition repertoire;
- -examine theories of dance and creative processes;
- -cultivate the skills of analysis, synthesis and evaluation;
- -understand and appreciate the role criticism plays in challenging art and dance;

-become familiar with dance heritage, including its literature;

-apply the language of dance while developing skills in written, verbal and non-verbal communication necessary for clarity and coherence in self-expression;

-cultivate their creative abilities and problem-solving skills;

-become aware of possible careers in dance and related fields and the entrance requirements for post-secondary study.

Content Overview

Technique:

-more technical challenges specific to selected dance types;

-applied principles of biomechanics and kinesiology;

-more complex spacial relationships;

-challenging movement rhythmical structures.

Theory:

-the role of art criticism;

-dance and society;

-dance, the humanities, and other arts;

-history of dance and the development of dance as art;

-the study of communication, self-expression and the role of dance therein;

-concepts of biomechanics and kinesiology;

-movement theories and theories of dance composition;

-safety, injury, fitness, and nutrition.

Composition:

-complex structured problem solving, directed improvisation;

-compositional forms and approaches to choreography;

-self and group evaluation;

-preparation for an eventual choreographic project at O.A.C. level.

Presentation:

-participation in repertory of class compositions;

-expressive interpretation of various dance sequences;

-performance preparation including rehearsal, practice, polishing pieces, movement memory, refining technique;

-design simple sets, environments for dance presentation;

-use of entrance and exit;

-experiment with group relationships.

FOCUS DANCE COURSES

All in-school focus courses developed from this guideline are single credit courses, and shall not be offered for more than a single credit. This does not preclude the credits available for cooperative education offered outside the school and in keeping

with the policy outlined in the document, Cooperative Education, 1989.

Although the single credit courses may be offered for fractional credit, no fractional credit of less than one quarter shall be permitted.

Premises

The Focus Courses may be seen as an enrichment of the comprehensive dance program.

Focus courses concentrate on the study of one dance type or a specific area of dance study in order to present students with more in-depth knowledge and experiences in dance. Although the emphasis will be on one dance type or area of study, the four dance content areas of technique, theory, composition, and presentation, shall be included in each focus course.

The Focus Courses in Dance are as follows:

Modern Dance - grades 9, 10, 11, 12
Ballet -grades 9, 10, 11, 12
Jazz Dance - grades 9 or 10, 11, or 12
Folk/Ethnic Dance - grades 9 or 10, 11 or 12
Social Dance - grades 9 or 10, 11 or 12
Dance History - grades 11 or 12
Dance Composition - grades 11 or 12
Performance Practice - grades 11 or 12

These courses may be offered at the basic, general and advanced levels, although the nature of some subject content may lend itself more to a particular level.

Students considering careers in dance will need to specialize in one or more types to acquire a deep understanding of dance, and to develop their technical and theoretical knowledge. These students may also wish to supplement their technical training outside the classroom in order to achieve the concentration of training required in perfecting some techniques.

Whenever possible, teachers should consider consulting and/or inviting selected dance professionals to participate in the development of learning experiences for the student. The use of specialized community resources should be considered as well.

Objectives

The framework from which the specific objectives of each focused course will be developed is provided in the stated emphases for the Comprehensive dance courses at the basic, general, and advanced levels. Focus course shall provide opportunities for students to:

-develop an understanding, appreciation, and positive attitude toward the work of themselves and others in regards to the dance;

-develop qualities of self-discipline, co-operation, leadership, and consideration;

-develop personal skills and self-confidence through the

opportunities for self-expression and creativity provided by dance experiences;

-increase their appreciation and enjoyment, skills and understanding of dance;

-develop a positive approach towards work and leisure through participation in learning and polishing dance skills;

-become aware of the types and styles of dance techniques while developing safe movement practices and an appreciation of the value of physical fitness through dance training;

-increase technical competencies in selected dance types or specified areas of study;

-appreciate the historical and cultural diversity of dance;

-develop their social and cultural awareness and understanding through exposure to dance, and more specifically develop an appreciation and respect for others and their cultures;

-become familiar with dance heritage, including its literature;

-apply the language of dance while developing skills in written, verbal and non-verbal communication necessary for clarity and coherence in self-expression;

-be able to communicate ideas and experiences of dance;

-cultivate their creative abilities and problem-solving skills;

-solve problems using the elements of dance and be involved in creating dance compositions;

-present technique and composition repertoire;

-examine theories of dance and creative processes;

-cultivate the skills of analysis, synthesis and evaluation;

-understand and appreciate the role criticism plays in challenging art and dance;

-give and receive constructive criticism, critique examples of dance and related arts in order to develop an aesthetic appreciation for dance and the arts;

-become aware of possible careers in dance and related fields and the entrance requirements for post-secondary study.

Content Overview

The specific course content of technique, theory, composition and presentation, for each of the Focus courses, is outlined in detail in Section 2 of this Guideline.

ONTARIO ACADEMIC COURSE

Schools may offer a single O.A.C. in dance.

The prerequisite for the O.A.C. in dance is one senior advanced level credit in dance, from among the courses described in this guideline.

Premises:

The O.A.C. is designed to prepare students for entrance into post-secondary academic education. Students will be expected to demonstrate a high level of academic ability and competence. It is recognized that the study of dance is multi-dimensional,

including the four content areas of dance technique, composition, theory, and presentation. While each of these components adds to the students' understanding and knowledge about dance, at this level theoretical and practical components of the program will be equally emphasized.

Student evaluation in the O.A.C. should be divided equally between practical studies in dance and cognitive studies in dance.

OBJECTIVES/OUTCOMES

The student should:

- -understand and apply biomechanical concepts as they are used in dance training and technique;
- -develop the kinesthetic sense in order to achieve consistency in body awareness and placement;
- -demonstrate and perform to a given level of skill a variety of forms and styles of dance technique;
- -explain concepts that contribute to safe and efficient movement;
- -use improvisation as process for discovering and varying movement;
- -use compositional forms and structures as a basis for creating simple dance;
- -participate in re-constructions of dances;
- -observe, analyze and criticize the compositions of others to develop respect for ones' own compositions and other;
- -understand the historical development of dance, its artists and repertory, its relation to the present;
- -exploring the use of accompaniment, the relationship of music and dancing;

-understand and use dance vocabulary;

-apply those theatrical production skills that can enhance dance performance;

-appreciate the components of rehearsal that lead to effective performance.

CONTENT OVERVIEW

Students taking the O.A.C. will be expected to demonstrate basic technical skill and proficiency in three core dance types. The possible combinations of dance types to form the core of the O.A.C. are:

Modern, Folk/Ethnic, Ballet
or
Modern, Folk/Ethnic, Jazz
or
Modern, Social, Ballet
or
Modern, Social, Jazz

A detailed description of the policy, evaluation, and content for the O.A.C. can be found in Section 2, beginning on page ___.

SECTION 2:

PROGRAM

CONTENT

CONSIDERATIONS FOR CONTENT AND TREATMENT FOR DANCE COURSES

INTRODUCTION

There are many ways of studying dance. **Dance training** tends to concentrate on knowledge of steps, therefore acquisition of movement skills becomes the primary focus of the study for the learner. **Dance education**, on the other hand, asks the learner to go beyond a conception of dance as a repertory of movements to an understanding of the principles and concepts that govern and define dance movement. Movement is broken down into elements allowing the learner to manipulate it and create dance studies. Dance types are looked at in terms of their historical, cultural, and social significance. The learner is asked to ponder questions in relation to aesthetics and dance as art, such as: What makes movement dance? What makes dance art? How do we give meaning to movement? The learner is expected to apply written and verbal skill to the study of dance including the development of the facility to describe movement. The latter may lead to learning dance notation systems at the post secondary level.

It is this kind of physical, intellectual and emotional inquiry regarding the nature and purpose of dance, in addition to the acquisition of the physical skills, that makes education in dance as an art form an appropriate area of study within the Ontario education system. Dance is not solely for physically gifted

students, but should be accessible to all students including those with differing abilities, expectations and future plans.

Dance education at the intermediate and senior divisions should provide students with a base of knowledge and a breadth of understanding that will allow them to pursue various avenues towards future dance studies. Teachers should provide rich movement experiences in every dance course, but as dance educators they must also provide students with theoretical content to pursue more specific or in-depth studies. In order to fulfill this mandate, every dance course will contain content from the four areas of dance: technique, theory, composition and presentation. The evaluation process must subsequently reflect these content.

The course content for dance has been developed acknowledging the nature of learning that takes place in the study of dance, and specifically that dance knowledge is layered in two ways. First, some skills and concepts, once learned will always remain. These will provide the base on which degrees of difficulty can be increased. For example, a technical skill such as a simple foot brush will always remain in the repertory, but, it may be developed to any height, in any direction, or augmented with a turn, or jump to become a more difficult skill. In terms of a concept, the element of body shape, for example, will always be present in movement, but, the shape of the body can be considered

as a whole, or can be broken down into parts, manipulated and/or augmented to create unlimited visual and kinesthetic results. Therefore: The skill or concept, once learned, will provide the base for developing subsequent course content.

Second, some specific skills and information must be learned before the student can go further. For example, before students can successfully do a full turn on half toe, they must be able to balance on half toe without a turn. Therefore, they must acquire some skill with balance prior to turning. In terms of information, an understanding of accents and beats must precede the understanding of syncopation. Thus: Some skills or information once learned, will enable students to perform or understand subsequent skills or information.

Teachers will see this approach to content development particularly in those dance courses that are offered over more than one year of study. For example, course content material presented in each of grades 9, 10, 11, or 12 can be seen as continuing through the following year or years.

Teachers can enrich the dance experience at any grade by selecting more senior material, if students have the proper background and preparation required.

The Comprehensive Dance Courses are as follows:

grades 7 and 8
Basic Level, grades 9, 10, 11, and 12
General Level, grades 9, 10, 11, and 12
Advanced Level, grades 9, 10, 11, 12, and O.A.C.

Focus Dance Courses may be offered at the basic, general and advanced levels, and are as follows:

Ballet, grades 9, 10, 11, and 12
Modern Dance, grades 9, 10, 11, and 12
Jazz Dance, grades 9 or 10, and 11 or 12
Folk/Ethnic, grades 9 or 10, and 11 or 12
Social Dance, grades 9 or 10, and 11 or 12
Dance History, grades 11 or 12
Dance Composition, grades 11 or 12
Performance Practice, grades 11 or 12

Schools can choose to offer any of the above dance courses according to their specific needs and faculty expertise. It is highly recommended if only one dance course is to be offered, that it be a comprehensive dance course.

COMPREHENSIVE DANCE COURSES

Comprehensive dance courses provide students the opportunity to understand and experience several types of dance within one course. This may be particularly advantageous for those students who have little dance background and would benefit from a broad exposure to dance, particularly prior to studying one specific dance type. Those students who have previously specialized in one or two dance types, and lack a breadth of understanding of

dance would benefit from a comprehensive exposure to dance as well.

Students must be exposed to a minimum of three dance types in any comprehensive dance course. The types will be selected from: social dance, folk/ethnic dance, modern dance, ballet, or jazz dance as previously described.

The **suggested content** for the comprehensive dance courses is presented for basic level, general level and advanced level. Within each level are the progressions from grade 9 through 12.

The content headings of: Technique, Theory, Composition, and Presentation appear in each individual course.

The following should be noted:

1) There is a universal content of technique among the dance types of ballet, modern, jazz, folk/ethnic and social dance. The dance types look different because particular steps, positions, relationships, rhythms, music, etc. have grown from the traditions associated with each of the types. Teachers will be able to make the specific adjustment and selections according to the dance type they are presenting.

2) The elements of composition remain the same for all types. Again the results will look different because of the particular dance type used in solving the compositional problems.

3) Each comprehensive course will offer an exposure to a variety of dance types. The suggested content in technique and composition allows for this.

4) Because the suggested content in technique and composition remains constant among basic, general and advanced levels at each grade, students should be able to move among the levels with ease. It is the grade differentiation that will change the content.

5) The course content for theory and presentation will vary according to the particular level of the comprehensive dance course and the dance types chosen for study.

FOCUS DANCE COURSES

These courses are designed for the in-depth study in one dance type, rather than the comprehensive study of many types of dance. Teachers may also choose focus courses that examine a particular aspect of dance such as choreography or history. This would be particularly appropriate within the curriculum of the "schools of the arts" in the Province.

Within any one of the dance types there are many different styles of movement and/or other categorizations that could be considered in developing specific course curricula. Examples chosen for the purpose of this guideline are:

Modern	- techniques of Graham, Limon, Cunningham, etc. - classical modern, post modern, contemporary, etc.
Ballet	- styles from Russian, French, English, Danish, etc. - classical, post modern, contemporary, etc.
Jazz	- southern (U.S.A.), Afro, Caribbean, etc., Tap, traditional, theatre, lyrical, disco, rock, etc.
Social	- fox trot, waltz, rhumba, cha cha, tango, etc. - '20s, '50s, rock, funky, disco, break, etc.
Folk/ Ethnic	- specific dances of countries, nationalities, etc. - North American Indian, Asian, East Indian, Canadian, Irish, etc.

Modern, ballet and jazz are designated because of their historical development. Each has its inherent characteristics as a result of a significantly different historical evolution. Today the arbitrary distinctions are becoming less clear.

Training methods are becoming more similar in each. Dances created by modern dance choreographers are often called ballets. Some modern dance choreographers create for ballet companies. Some ballets, created since the 1930 are called modern ballets. Dance students, looking to professional careers as dancers, are encouraged to take technique classes in each of modern, ballet, and jazz.

The highly polished performances often seen in these types are the result of intensive dance training, where the movement capabilities of the body are perfected to interpret and project artistic expression. This training is a slow, gradual process that takes place over many years and requires great discipline. The high levels of skill achieved in dance companies and by dance artists should not be seen as a realistic goal for focus dance courses. Students hoping to achieve this level of technical skill will, most likely, supplement their technical training outside these courses and continue study well beyond secondary schooling. This does not diminish the importance of offering these focus dance courses in the secondary school. On the contrary, modern, ballet, and jazz can be enjoyed at many different skill levels while challenging students to train, develop and experience the idea and reality of dancing. The program commitment to providing a curriculum that includes content in dance technique, theory, composition and presentation,

will allow students to expand their physical, intellectual, expressive and creative capacities.

Social dance and folk dance are rooted in the dances that people throughout history have participated in for their own personal enjoyment and expression. These dances often affirm a particular group of people or an event. Some are associated with specific rituals and celebrations. Dances may be categorized according to country or cultural origin, geography or climatic region, or dominant movement patterns. Students can study the national dress or costume of particular dances, the historical period in which the dances originated, and the historical and social events out of which the dances evolved.

Technically, some social and folk dances may be somewhat simple in nature, and are therefore relatively easy to learn and do. People of all ages can participate in these dances as part of family, community, or cultural events. Other dances and styles have been chosen by dancers and choreographers to be developed to a very high level of skill. Sometimes authentic dances are altered and refined to be presented as performance pieces that represent the dance expression of a particular country or culture.

The suggested course content for all of the Focus Dance Courses is presented at the general level. These courses can be offered

at the basic level and advanced level as well. Teachers may alter the suggested course content as follows to change the level to basic or advanced:

1) The course content of technique and composition for each focus course will remain the same. What material is used under each of these headings is the decision of the teacher in order to satisfy goals of a basic level course or that of a advanced level course. (see pages)

2) To adapt the theory and presentation content of any of the focus dance courses to the basic level, teachers should select and present content appropriate to the descriptions of Basic Level Courses presented in Section 1 in this guideline. (see pages)

3) To adapt the theory and presentation content of any of the focus dance courses to the advanced level, teachers should select and present content appropriate to the descriptions of Advanced Level Courses presented in Section 1 of this guideline. (see pages)

SPECIFIC SUGGESTIONS AND COMMENTS RELEVANT TO ALL DANCE COURSES

The Teaching and Learning Environment

Dance technique is the process in which the body prepares itself to communicate through movement. The teaching and learning of dance technique is a highly complex matter which includes training in the use of the body and all its parts, in isolation and in combination, in place and through space, in time and with energy, by oneself and in relation to others. It is the ordering of this complexity into form and patterns that ultimately makes art. It is through technique classes that a student learns to appreciate this process. However, the experience of dancing is much more than acquiring a technique. Every student can have a positive, creative and satisfying dance experience if teachers encourage students to strive to achieve and to appreciate the best effort that each individual is capable of.

Teacher feedback, in the form of verbal correction, is an accepted and necessary component of the technique class in dance. Students should appreciate correction as a way of developing correct technical habits, improving movement style, and increasing dance knowledge. Teachers will want to make it clear to their students that these corrections are not meant to be a personal judgement of the student.

Dance theory should permeate each dance course. Theory is one content area that can be always present in the classroom. While teachers may occasionally find it appropriate to teach the theory part of the course in a direct manner, theory is best taught and learned in a practical context. This emphasis on the integration of theory with practice is one of the elements which separates dance education from dance training and gives credence to the dance program within the schools. Teachers must challenge themselves and their students to seek continually the knowledge contained in the movement of dance.

Teachers should expect students to apply written and verbal skill to the overall study of dance. In order to achieve this teachers must help their students to be articulate about dance both orally and in written form. For example, students will need assistance in discovering and developing ways of recording both their technical movement experiences and the dance studies they create. This should result in the students' developing their verbal dance vocabulary as well.

There exist various systems that break down, analyze, and define dance movement into distinct catagories such as space and force, or characteristics such as strong or light. These catagories facilitate the study of dance by creating a vocabulary that connects terms to specific concrete images. These vocabularies make it possible for a group of people to come to mutual

understandings about what might otherwise be nebulous movement perceptions. The ability to categorize movement is particularly important in the creation and evaluation of dance composition.

The predominant system used in this guideline has is roots in the development of dance education in North America. This system is not meant to be the exclusive system used in teaching dance. Some dance teachers will have expertise in other systems such as Laban. Exposing students to these other systems can only add to the depth and quality of their learning experience. When using other systems teachers should make it clear to students which systems are being used and how they differ from each other.

There are many approaches to dance composition utilizing the various catagories of body and the movement elements to create short movement and dance sequences. For example, one of the elements (or body actions) is chosen as the major focus for exploration. Stimuli may or may not be used to direct the exploration. Other elements can be used as means of creating a variety of movements as well. After a reasonable amount of exploration students are asked to: choose a series of movements from the exploration phase; put together a short sequence; practice that sequence; and then present it to others in the class. More advanced compositional problems will use the movement material to develop phrases and motifs towards larger

compositional structures. Generally, students will start with solo and partner compositions rather than group.

Dance composition can also be integrated into the presentation and technique course content. For example, students can use creative exploration to develop sequences and patterns for the technique class. Here assignments would also include consideration of the theoretical principles or concepts to be learned by practicing and polishing the technical problem created.

Teachers should stress that presentation is not something that happens only in the theatre or on stage. It is an integral part of every dance class. It should start as part of the classroom experience of learning dance technique. The quality or the way movement is performed is a particular facet of dance participation. This simple concept needs to be stressed from the first day in all dance classes. As this becomes an expected and natural part of each class, more formal presentation should also be a natural development.

When introducing presentation in the classroom it is important to stress the skills of presentations. Teachers must be aware that dance participation and the subsequent presentation may produce a degree of stress for some students. As was stated in Section 1 of this guideline, teachers should avoid promoting the idea of a

perfect body type for dance. Students need to appreciate the physical capabilities and limitations that will be evident in each individual. Comparisons should celebrate the differences, the unique solutions. Teachers need to create an atmosphere where students can share their movement expression openly and confidently. Students should discuss how they can help create a supportive environment for each other, how they can develop group feeling and build respect for each other. Care should be taken to start with structured problems rather than unstructured problems which require sensitivity to a group environment and the ability to create self-imposed restrictions.

A progression for introducing presentation might be:

whole class performs, teacher watches
whole class in partners, one performs, one observes
whole class in small groups, one performs, 2 or 3 watch
duet or trio performs, 2 or 3 observe
one performing for a larger number

Improvisation is a source for developing new movement material, which, with practice, can be recalled and used in composition. But the use of improvisation should not be restricted to composition. Improvisation can be used in initial stages to develop awareness and responsivity, and to develop sensitivity to movement, to self, and to others in the group. This is most apparent in problems that force the group to maintain a common focus or relate to each other very specifically within the group.

The learning environment for dance may vary from course to course and from school to school. Teachers will bring their own background and expertise to development of specific content for each dance course. They will apply their own teaching and learning strategies. Because dance is a very personal experience, teachers should try to invlove students in the planning process where ever possible. Creativity and expression will be nurtured in a learning environment open to new ideas and possibilities.

Evaluation

Part of the process of learning in the performing arts, including dance, is the ability of the student to perform and benefit from both self and peer evaluation. Dance teachers will want to include in their courses ample opportunities for students to practice these skills, as well as opportunities for them to be involved in the development of the criteria for these forms of evaluation.

Teacher evaluation for the purpose of reporting to parents and students can be conducted in a number of ways. Some suggestions are presented in Section 1 of this guideline.

In the day-to-day conducting of the dance class the teacher can collect records of student participation and achievement using

observational check-lists, or rating-scales derived from the course content listed above, such as: locomotor skills, axial skills, elements of dance, presentation skills. Anecdotal record-keeping on a day-to-day basis can provide teachers with useful information to use in completing the anecdotal section of a report to parents, or for parent-teacher interviews.

At times, teachers may wish to organize practical sessions for the sole purpose of evaluation. On these occasions a check list or rating scale might be drawn up specific to the task. It is often useful to allow students to have input in the designing of such instruments.

Where dance is taught as part of an integrated program in grade 7 or 8, the evaluation of dance will often be incorporated into the evaluation of other subjects, according to criteria established along with the learning task. In integrated programs too, the use of the rating-scales and check-lists described above will frequently be appropriate.

The use of written tests and examination formats will be appropriate only starting in grade 9 and continuing through to the O.A.C.

Evaluation in dance should reflect the four content areas of technique, theory, composition, and presentation. While the

specific proportion of any of the four content areas is not dictated, the evaluation of any one of the four content areas within each dance course should not be less that 15% of the final grade. It follows that the maximum percentage for any one of the four content areas should not exceed 55% of the final grade.

INDEX OF DANCE COURSE CONTENT

The chart below provides an index of the course content of the Comprehensive Dance Courses (Basic, General, and Advanced) and the Focus Dance Courses (Folk/Ethnic, Social, Modern, Ballet, and Jazz.)

The four content areas of Technique, Theory, Composition, and Presentation will be found in all dance courses, with appropriate variations.

	Comprehensive: Basic. General, Advanced	Focus: Folk/Ethnic	Focus: Social	Focus: Modern Ballet Jazz
TECHNIQUE				
Body				
body positions & axial movements	X	X	X	X
arm positions & axial movements	X	X	X	X
couple arm positions		X	X	
head positions & axial movements	X	X		X
foot positions	X	X	X	X
locomotor skills & dance steps	X	X	X	X
turns	X	X	X	X
complexity of pattern	X	X	X	X
dance patterns			X	

Space				
directions	X	X	X	X
level	X	X	X	X
focus	X	X	X	X
floor pattern (path)	X	X	X	X
facing	X	X	X	X
Time				
tempo	X	X	X	X
rhythm	X	X	X	X
Energy				
movement qualities	X	X	X	X
Relationships				
group formation	X	X	X	X
group connection	X			X
group connection & position		X	X	
DANCE THEORY				
Dance types and styles	X	X	X	X
Dance elements	X	X	X	X
Aesthetic aspects	X	X	X	X
development of criteria	X	X	X	X
dance as an art form	X	X		X
dance repertory	X	X	X	X
dance artists	X	X	X	X
traditions & etiquette	X	X	X	X
Scientific aspects				
biomechanics	X	X	X	X
safety and injuries	X	X		X
fitness	X	X		X
nutrition	X	X		X
class preparation	X	X	X	X
Historical and cultural				
historical development		X	X	X
Canadian dance	X	X	X	X
dance in society	X	X	X	X
Relationship between music and dance	X	X	X	X

COMPOSITION				
Stimuli in relation to body & movement				
body action	X	X	X	X
space elements	X	X	X	X
shape elements	X	X		X
time elements	X	X	X	X
energy elements	X	X	X	X
structural relationships & resulting actions	X	X	X	X
External stimuli	X	X	X	X
Compositional form & structure	X	X	X	X
Experiences in improvisation	X	X	X	X
DANCE PRESENTATION				
Basic presentation skills	X	X	X	X
Criteria for evaluating	X	X	X	X
Rehearsal components	X	X	X	X
Dance repertoire	X	X	X	X
Stagecraft and production	X	X	X	X

HOW TO READ THE COURSE CONTENT CHARTS

[When this guideline is accepted, it is anticipated that the format for the Course Content Charts will be re-designed so they can appear in one, all-encompassing chart. For present convenience, those courses that can be offered for more than one year are outlined in a "tier" format. The following is meant to explain how to read the material in this present state.]

1) course designation

2) introductory information presented with the appropriate titles and subtitles

3) specific content by grades as follows:

<u>for courses offered in each/either of two years</u>

Content area:

-grade 9 and 10 (content)
-grade 11 and 12 (content)

Next content area:

-grade 9 and 10 (content)
-grade 11 and 12 (content)

<u>for courses offered in each/any of four years</u>

Content area:

-grade 9 (content)
-grade 10 (content)
-grade 11 (content)
-grade 12 (content)

Next content area:

-grade 9 (content)
-grade 10 (content)
-grade 11 (content)
-grade 12 (content)

COMPREHENSIVE COURSES

GRADE 7 & 8

Approaches to dance in each of the elementary grades of the intermediate division will vary depending upon such issues as: availability of space and time, subject expertise of the teacher, degree of experience of the students, philosophy of the school. Some schools may offer a discrete course in dance, while others may integrate dance with other parts of the curriculum. In some cases the emphasis will be on dance and other subject matter will be used as a vehicle for the dance. In other cases, the emphasis will be on other subject matter, and the dance will be used as a vehicle for that subject matter. All courses in these grades will be characterized by a child-centered approach.

Dance courses in grades 7 and 8 will be comprehensive courses rather than focus courses. Students should be exposed to a variety of dance types. All courses will contain content from each of the areas of technique, theory, composition and presentation. These components should also be present when dance is integrated with other activities and subject areas in the classroom.

The intention of the following descriptions of technique, composition, theory, and presentation is that they describe more

than enough content for courses in both of grades 7 and 8. It is not possible to delineate certain topics and skills for any one grade because of the fact the dance will be taught in such a variety of ways in elementary schools.

TECHNIQUE

Fundamental to technique are the components of:

body
space
time
energy
relationship

-basic locomotor skills: walk, run, leap, hop, jump

-secondary locomotor skills such as: slide, gallop, skip

-basic axial skills such as: flex, extend, rotate

-dance elements including: time, space and shape, and energy

Technique experiences should encourage students to:

-practice proper class preparation such as: appropriate attire, positive attitude, punctuality, warm-up

-practice movement skills found in a variety of types of dance, such as: folk, social, ballet, and jazz

-begin to use some dance vocabulary accurately, such as: plie, step-hop, step-ball-change

-begin to use principles of body movement, such as: gravity, momentum, alignment, balance

-demonstrate safe movement practices, individually and in groups

-demonstrate an understanding of the importance of the group and of the role of the individual within the group

-investigate the relationship between nutrition and exercise

-acquire and demonstrate a healthy attitude toward body image, self-image, dance training, and physical fitness

-appreciate own ability and the abilities of others to express themselves through movement

COMPOSITION

Composition will incorporate the use of the following as stimuli for creating dance sequences:

- the body
- elements of dance
- stimuli from external sources
- form and structure
- improvisation

Classes incorporating dance composition should enable students to:

-create dance/movement sequences

-identify and use elements of dance (space, shape, time, and energy)

-understand composition of dance through the creative and problem- solving approaches

-use the process of improvisation

-develop simple criteria for evaluation of the composition

-experiment with stimuli, such as music, objects, poetry, feelings, costumes, and props, to initiate movement

-explore accompaniment variables in dance (tambourine, body percussion, music, percussion instruments)

-begin to learn set dance patterns (folk, jazz, social)

-use constructive evaluation/criticism (self, peer, the teacher) to re-work the process and/or dance

THEORY

The study of dance theory involves students in the exploration of the following:

- dance types and styles
- dance elements
- aesthetic elements
- scientific elements

historical elements
relationship between music and dance
dance as a component of the local cultural community

Dance theory content should be integrated with other subject areas in such a way as to encourage students to:

- -experience and appreciate dance (trips to theatre, guest artists, dance in the classroom, films and videos)
- -identify and explore a variety of types of dance (folk, ballet, jazz)
- -appreciate the social role of dance
- -explore personal response to dance as a beginning of evaluation of dance
- -begin to use proper dance vocabulary
- -experience and identify rhythms
- -observe, appreciate and participate in a variety of dances of different types and styles representing Canadian and other cultures as well as different historical eras
- -begin to develop a repertoire of dance steps (step hop) and dances (Troika, Tarentella, Hora)
- -value dance at all levels of performance: peer to professional
- -appreciate the relationship between dance and various stimuli, such as: music, sounds, props, images

PRESENTATION

Integral to dance presentation are:
the dance product (study, composition, dance)
the dancer and/or dancers
the environment for dance
the dance event (lecture/demonstration, recital, student performance)

Exposure to dance presentation will help students to:

- -understand and practice skills involved in presentation such as: practice, concentration, discipline, cooperation, reliability
- -develop simple criteria for the evaluation of dance presentations

-dance one's own compositions

-dance the compositions of others (peer created, or from dance types such as folk, social, jazz)

-attend a dance performance

-use personal response as a basis for constructive criticism

-critique one's own work as well as that of others

-value personal growth from the presentation experience

-appreciate the process in preparation for presentation

-appreciate peer efforts in a group presentation

BASIC LEVEL, GRADES 9-12

Basic level courses in dance should give strong emphasis to learning experiences that stress the psychomotor and affective domains. Teachers should help students to appreciate dance as art and leisure. Students will use dance to develop and/or apply practical daily living skills. These could include basic body conditioning and coordination, self-responsibility, co-operation, sharing of space and resources, listening and viewing skills. Practical experiences could consider such things as going to a theatre, buying tickets, punctuality, attire, and expectations.

Dance should become the vehicle to develop many qualities that are important in employment. These include general employment skills such as decision making, problem solving, time management skills, taking and giving directions. Students should acquire positive approaches towards work, such as, self-expression, self actualization, appreciation of work, of self and of peers. Specific employment skills can also be included to consider a variety of occupations in areas directly related to the presentation of dance such as sound and lighting, set and costume design and construction.

Teachers should include a variety of technical and creative movement experiences. Through these dance experiences students should develop a realistic body image and an understanding of physical fitness. They should acquire body awareness and physical poise. Movement experiences should build positive self image, self worth, and confidence.

Finally, dance provides an excellent opportunity for teachers to help students gain knowledge and respect for the cultures of others and to show how cultures and traditions have come together to express and support community identity and understanding.

Students will be expected to acquire basic movement skills in three dance types. The types will be selected from social dance, folk/ethnic dance, modern dance, ballet or jazz.

All basic level dance courses will contain content from each of the areas of technique, theory, composition and presentation.

TECHNIQUE

<u>Considerations for techniques that develop the body are as follows:</u>

body positions and axial movements:
- -flexion, extension, rotation
- -bending, stretching, twisting
- -standing, sitting, lying
- -to the front, to the side
- -symmetrical

-simple axial movement combinations
-to the back
-combinations using change of position

-axial movement combinations requiring balance
-to the diagonal
-in the air
-actions of peripheral body parts
-asymmetrical

-spirals
-combining all body positions with quick changes and balances
-total body position combined with isolated body position changes

arm positions and axial skills:
-static arm positions
-low or at the sides, medium or shoulder height, high or above the shoulder
-symmetrical

-one arm moving
-both arms each at a different level

-both arms moving
-asymmetrical

-stylistic arm positions relevant to dance types

head positions and movements:
-centered, forward, down

-side
-tip, tilt

-back, diagonal

-turning

foot positions:
-parallel, turn out, 1st, 2nd

-3rd, 4th open

-stylistic foot positions relevant to dance types

-5th, 4th closed

locomotor skills:
- -walk, run, jump, hop, leap
- -skip, gallop, slide
- -basic steps specific to dance types
  - -combinations using basic locomotor steps
    - -more difficult steps and combinations from the dance types chosen
      - -air moments
      - -adding turns and beats

turns:
- -quarter and half turns in place
- -pivot turns
- -simple couple turns
  - -traveling turns
    - -full turns
      - -double turns, air turns
      - -complex couple turns

complexity of pattern:
- -few steps, many repetitions, few actions
  - -more steps, less repetition, more actions
    - -many steps, few repetitions, many actions
      - -many steps, little repetition, complex actions

<u>Techniques to develop spacial awareness should include:</u>

directions:
- -forward, sideward, backward
  - -diagonal, curved, circular
    - -many directions
      - -restricting and structuring space

level:
- -on the ground
- -medium, high, low
  - -changing levels
  - -simple falling and recovering
    - -in the air
    - -falls
      - -combinations of many levels

focus:
- -simple with the head forward or to the side
- -to and away from partner
  - -to the side
  - -combine focus with static body position
    - -to the back
    - -changing focus
      - -multiple focuses
      - -focus moving with the body and opposite to the body direction

floor pattern (path):
- -simple, lines, circles
  - -combinations of lines and circles
    - -complex combinations of lines, circles and curves
      - -combining floor patterns

facing:
- -static facing to the front, side, or back of room
- -to person or object, front to front, side to side
  - -facing room diagonal
  - -simple changes
    - -combination of facings in a single pattern
    - -back to back
      - -more difficult facing problems
      - -facing problems with 2 or more dancers

Techniques to develop awareness of time include:

tempo:
-natural medium, slow and fast

-very slow and very fast

-combining different tempos

-quick and subtle tempo changes

rhythm:
-duple meter 2/4, 4/4, triple meter 3/4, 6/8
-simple accents (primary and secondary)

-simple combinations of duple and triple rhythms
-rhythmic and kinesthetic accents
-simple syncopation

-5/4, 7/8, 3/8
-mixed meters

-complex mixed meters
-combining accents

The use and control of physical energy would consider:

movement qualities:
-consistent use of one energy
-strong, light
-sustained, percussive, swing, collapse

-contrasting use of energy
-vibratory

-multiple use of energy
-suspended

-combined qualities
-stress contrasting qualities

Relationships used in dance are:

group formation:
-solo or individual, couple, small group
-scatter, lines, circles, longways set

-duet, trio, group
-squares, wedges

-individual to group, group to group, partnering
-2 or more group formations

-solo and group combinations and formations

group connection:
-meeting and parting, leading and following
-simple dance positions (social and folk)

-more difficult connections (hand to hand, shoulder to shoulder, linking elbows)

-several dancers connecting
-more complex leading and following with partner
-more difficult dance positions (social and folk)

-contact work
-simple lifts

DANCE THEORY

The study of dance types and styles:

-know dance types

-begin to examine and understand differences and similarities among dance types

-continue

-compare and contrast dance types

The study of dance elements:

-learn vocabulary of dance elements

-analyze specific dance elements

-investigate how elements are used in technique

-investigate how elements are manipulated in composition

Aesthetic aspects of dance consider:

development of criteria for evaluating dance:
- -discuss personal preferences
- -begin to identify criteria specific to the arts
- -begin to identify criteria specific to dance
- -begin to analyze dance using the criteria
- -develop concrete criteria for evaluating dance

dance as an art form:
- -discuss what is art and the various art forms
- -discuss the place of art in society
- -examine dance as art and as leisure activity
- -appreciate dance as an art form

dance repertory:
- -view and become aware of dance repertory
- -continue
- -examine dance repertory through different dance types
- -continue

dance artists:
- -learn about some dance companies
- -learn about some dance artists
- -learn about some Canadian dance artists and companies
- -learn about international dance artists past and present

traditions and etiquette associated with dance:
-learn the basic etiquette to each dance type
-discuss theatre etiquette

-understand the appropriateness of the etiquette specific to dance types

-appreciate traditions in each type and how they developed

-continue

<u>The study of the scientific aspects of dance would include:</u>

biomechanics:
-begin to understand simple concepts associated with analyzing dance technique

-continue

-continue

-continue

safety and injuries:
-learn basic care of simple injuries (R.I.C.E.)

-identify safe and unsafe movement practices

-discuss possible factors contributing to chronic injuries

-appreciate long term care of body to prevent injuries

fitness:
-understand basic fitness components

-continue

-appreciate dance as one avenue to fitness

-continue

nutrition:
- -Use the Canadian Food Guide to analyze, critique, and plan diets specific to demands of dancing
- -understand the importance of water
- -understand the dangers of over eating and under eating
- -recognize the importance of realistic self image and body image
- -understand how the body uses food
- -appreciate the benefits of adopting effective, life-long eating habits

class preparation:
- -proper clothing and footwear
- -punctuality and class procedure

<u>The historical and cultural study of dance would consider:</u>

dance in society and Canadian dance:
- -discuss individual dance experiences
- -identify the roles of dance in society today (social affirmation, religious worship, art form, popular entertainment, physical expression, social and recreational outlet, courtship, education, occupation, therapy)
- -discuss how various cultures use dance and relate this to the multi-cultural/multi-racial aspect of Canadian society
- -gain knowledge of Canadian dance companies and dance artists
- -understand and appreciate oneself in relation to dance

<u>The relationship between music and dance:</u>

- -understand beat, measure, accent, and phrase in music and movement
- -recognize the relationship between movement and rhythm
- -recognize similar qualities in movement and music
- -discuss the merits of music used with current dance trends

DANCE COMPOSITION

Stimuli relating to the body and to movement include:

body actions:
- -total body
- -individual body parts
- -locomotor steps
  - -simple combinations of actions and steps
    - -total body
    - -total body actions
      - -more difficult combinations

space elements:
- -direction, level, floor pattern
  - -focus, facing
    - -air patterns
    - -spacial texture (thick, sticky)
      - -restricted space
      - -structured space (space shapes)

shape elements:
- -symmetrical, balanced, positive, wide, narrow
- -shapes with 1 or 2 dancers
  - -cylindrical, curved, angular
  - -small group
    - -asymmetrical, unbalanced, negative, twisted, inverted
    - -moving shapes
      - -more advanced shape problems
      - -group shape studies

time elements:
- -natural, slow, fast
- -accent, phrase
- -even and uneven beats
  - -very slow and very fast
    - -combining differing tempos
      - -changing tempos

energy elements:
- -single quality, single body part using quality
- -swing, collapsed, sustained, percussive, vibratory
- -Laban effort elements
  - -contrasting use of energy
  - -two qualities, total body using qualities
  - -Laban effort actions
    - -suspended
    - -combining qualities
    - -combining Laban effort actions
      - -stress contrasting qualities
      - -combinations of many qualities
      - -contrasting Laban effort action

structural relationships and resulting actions:
- -individual, solo, duet
- -simultaneous, mirroring and matching, face to face
- -meeting and parting
  - -duet, trio, group circles and lines
  - -sequential
  - -side to side, front to back, near and far
    - -group (scattered, circle patterns)
    - -canon
    - -back to back, above and below
      - -relationship using external objects
      - -stress changing group relationship within the dance

<u>External stimuli sources include:</u>

- -sounds (personal, external), simple props, costumes
  - -words, ideas
    - -theme, poetry, emotion, lighting, colour, mask, concrete image
      - -continue to explore the use of external sources for dance composition

Considerations for form and structures are:

-theme, motif, phrase, sequencing, AB, ABA

-verse, chorus, rondo, cumulative (AB/ABC/ABCD)

-stress theme and variation
-canon, ground base

-continue to create dance studies using the forms and structures

Experiences in improvisation should include:

-structured improvisation
-individual or couple
-exploration using body, elements, relationship
-exploration using external stimuli

-small group improvisation
-simple recall

-free improvisation
-more expectations for recall

-contact improvisation
-total recall

DANCE PRESENTATION

Basic presentation skills:

-learn to sense clear beginning and endings
-appreciate the level of concentration and involvement required for effective presentation
-understand projection

-acquire effective execution of the movements

-begin to become aware of communication in dance movement

-begin to explore expression in dance movement

Criteria for evaluating presentation and responding to criticism:

-begin to identify what to look for in presentation
-begin to distinguish the person from the product
-begin to develop criteria for evaluating the presentation

-practice simple giving and receiving of constructive criticism

-continue

-appreciate the personal growth that comes from dance presentation

Components that lead to more effective rehearsal skills:

-understand the need for repetition necessary for memory retention
-understand the need for repetition to polish

-practice repetition necessary for memory retention
-practice repetition to polish

-recognize the effect of movement relative to its placement within the performance space

-understand the personal discipline that can be developed through the experience of rehearsal

Developing a dance repertoire:

-dance one's own studies within the class setting
-dance easy choreographed dances for peers
-dance patterns and techniques presented within the classroom setting

-continue
-continue
-continue

-continue
-continue
-continue

-continue
-continue
-continue

Stagecraft and production skills:

-explore the use of a prop or costume in relation to particular dance studies

-visit a theatre to experience and identify the physical structure of the stage space

-discuss stagecraft and production skills in relation to dance

-select a production skill and develop its use as part of a dance presentation
-appreciate the team effort involved in presentation

GENERAL LEVEL, GRADES 9-12

General level courses in dance should give strong emphasis to learning experiences that stress the psychomotor domanin and which lead to the developing marketable dance skills and attitudes. Teachers should help students to look at the range of career possibilities and opportunities in dance and dance-related fields, keeping in mind that these students may also be looking towards various kinds of post-secondary education.

Course content should consider the demands of a career in dance. This could include understanding dance as work, a profile of a dancer's career, working in a company, auditions, stress, developing a healthy lifestyle in relation to dance. It should also consider other dance related careers such as teaching, accompaniment, critique, management, advertising, lighting, costume, and set design.

Students will be expected to acquire basic movement skills in three dance types. They should be able to understand and explain the relationship of basic principles of kinesiology and biomechanics, use language specific to dance, use dance to communicate and articulate their movement experiences through the creation of their own dances. Historical, social and cultural

data should be examined in light of their relevance to and influence on the dance types presented.

Students should be exposed to a variety of learning processes and structures that provide the framework for building dance. They should solve problems and create dance studies while learning to appreciate their own and others' work. The ability to criticize dance using specific criteria and respecting the feelings of each individual is very important.

Students need to understand how dance comes to realization in the process of presentation and dance production. Teachers should stress acquiring presentation skills.

Finally, these courses are intended to offer students an opportunity to derive lifelong values from dance experiences.

Students will be expected to acquire basic movement skills in the three dance types. The types will be selected from social dance, folk/ethnic dance, modern dance, ballet, and jazz dance.

All general level dance courses will contain content from each of the areas of technique, theory, composition and presentation.

TECHNIQUE

Considerations for techniques that develop the body are as follows:

body positions and axial skills:
- -flexion, extension, rotation
- -bending, stretching, twisting
- -standing, sitting lying
- -to the front, to the side
- -symmetrical
  - -simple axial movement combinations
  - -to the back
  - -combinations using change of position
    - -axial movement combinations requiring balance
    - -to the diagonal
    - -in the air
    - -actions of peripheral body parts
    - -asymmetrical
      - -spirals
      - -combining all body positions with quick changes and balances
      - -total body position combined with isolated body position changes

arm positions and axial skills:
- -static arm positions
- -low or at the sides, medium or shoulder height, high or above the shoulder
- -symmetrical
  - -one arm moving
  - -both arms each at a different level
    - -both arms moving
    - -asymmetrical
      - -stylistic arm positions relevant to dance types

head positions and movements:
-centered, forward, down

-side
-tip, tilt

-back, diagonal

-turning

foot positions:
-parallel, turn out, 1st, 2nd

-3rd, 4th open

-stylistic foot positions relevant to dance types

-5th, 4th closed

locomotor skills:
-walk, run, jump, hop, leap
-skip, gallop, slide
-basic steps specific to dance types

-combinations using basic locomotor steps

-more difficult steps and combinations from the dance types chosen

-air moments
-adding turns and beats

turns:
-quarter and half turns in place
-pivot turns
-simple couple turns

-traveling turns

-full turns

-double turns, air turns
-complex couple turns

complexity of pattern:
- -few steps, many repetitions, few actions
- -more steps, less repetition, more actions
- -many steps, few repetitions, many actions
- -many steps, little repetition, complex actions

<u>Techniques to develop spacial awareness should include:</u>

directions:
- -forward, sideward, backward
- -diagonal, curved, circular
- -many directions
- -restricting and structuring space

level:
- -on the ground
- -medium, high, low
- -changing levels
- -simple falling and recovering
- -in the air
- -falls
- -combinations of many levels

focus:
- -simple with the head forward or to the side
- -to and away from partner
- -to the side
- -combine focus with static body position
- -to the back
- -changing focus
- -multiple focuses
- -focus moving with the body and opposite to the body direction

floor pattern (path):
-simple, lines, circles

-combinations of lines and circles

-complex combinations of lines, circles and curves

-combining floor patterns

facing:
-static facing to the front, side, or back of room
-to person or object, front to front, side to side

-facing room diagonal
-simple changes

-combination of facings in a single pattern
-back to back

-more difficult facing problems
-facing problems with 2 or more dancers

Techniques to develop awareness of time include:

tempo:
-natural medium, slow and fast

-very slow and very fast

-combining different tempos

-quick and subtle tempo changes

rhythm:
-duple meter 2/4, 4/4, triple meter 3/4, 6/8
-simple accents (primary and secondary)

-simple combinations of duple and triple rhythms
-rhythmic and kinesthetic accents
-simple syncopation

-5/4, 7/8, 3/8
-mixed meters

-complex mixed meters
-combining accents

The use and control of physical energy would consider:

movement qualities:
- -consistent use of one energy
- -strong, light
- -sustained, percussive, swing, collapse
  - -contrasting use of energy
  - -vibratory
    - -multiple use of energy
    - -suspended
      - -combined qualities
      - -stress contrasting qualities

Relationships used in dance are:

group formation:
- -solo or individual, couple, small group
- -scatter, lines, circles, longways set
  - -duet, trio, group
  - -squares, wedges
    - -individual to group, group to group, partnering
    - -2 or more group formations
      - -solo and group combinations and formations

group connection:
- -meeting and parting, leading and following
- -simple dance positions (social and folk)
  - -more difficult connections (hand to hand, shoulder to shoulder, linking elbows)
    - -several dancers connecting
    - -more complex leading and following with partner
    - -more difficult dance positions (social and folk)
      - -contact work
      - -simple lifts

DANCE THEORY

The study of dance types and styles:

-investigate and understand dance types

-continue

-compare and contrast dance types

-begin to understand different dance styles

The study of dance elements:

-learn vocabulary of dance elements

-analyze specific dance elements

-describe how elements are used in technique

-describe how elements are manipulated in dance composition

Aesthetic aspects of dance consider:

development of criteria for evaluating dance:
-discuss personal preferences
-begin to identify criteria specific to dance

-begin to analyze dance using the criteria

-begin to develop concrete criteria for evaluating different dance types

-examine personal preferences in relation to criteria

dance as an art form:
-discuss what is art, art in society, and the various art forms

-examine and discuss dance as art and as leisure activity

-examine the other roles of dance in society

-examine the interdependency of dance and the other arts

dance repertory:
-view and become aware of dance repertory

-continue

-examine dance repertory through different dance types

-continue

dance artists:
-learn about some dance companies

-learn about some dance artists

-learn about Canadian dance artists and companies

-learn about international dance artists past and present

traditions and etiquette associated with dance:
-learn basic etiquette to each dance type

-understand the appropriateness of the etiquette specific to dance types

-appreciate traditions in each dance type and how they developed

-continue

<u>The study of the scientific aspects of dance would include:</u>

biomechanics:
-begin to understand simple concepts associated with analyzing dance technique

-continue

-begin to analyze simple dance movement using biomechanical concepts

-begin to analyze increasingly complex dance movements

safety and injuries:
- -learn basic care of simple injuries (R.I.C.E.)
- -identify safe and unsafe movement practices in dance
  - -discuss possible factors contributing to chronic injuries
    - -appreciate long term care of body to prevent injuries
      - -discuss types of professional treatments and therapies for injuries and where to find them in the community

fitness:
- -understand basic fitness components
  - -continue
    - -appreciate dance as one avenue to fitness
      - -continue

nutrition:
- -understand the use of the Canadian Food Guide in planning a personal diet
- -understand the importance of water
  - -understand the dangers of under eating and over eating
  - -understand the problems resulting from eating abuses such as anorexia nervosa & bulimia
  - -recognize the importance of a realistic self image and body image
    - -understand how the body uses food
      - -appreciate the benefits of adopting effective life long eating habits

class preparation:
- -proper clothing and footwear
- -punctuality and class procedure

Historical and cultural elements:

dance in society and Canadian dance
-discuss individual dance experiences
-identify the roles of dance in society (social affirmation, religious worship, art form, popular entertainment,physical expression, social and recreational outlet, courtship, education, occupation, therapy)

-begin to understand historical development of the dance types
-discuss how various cultures use dance

-begin to understand the development in Canada of the dance types in relationship to the geographical areas and multi-cultural aspect of Canada

-understand and appreciate oneself in relation to dance
-examine community, regional, provincial and national organizations that affect the development of dance in Canada

The relationship between music and dance:

-understand beat, measure, accents, and phrase

-understand the relationship between music and rhythm

-recognize similar qualities in music and movement

-explore topics surrounding music accompaniment for dance

DANCE COMPOSITION

Stimuli relating to the body and to movement include:

body actions:
-total body
-individual body parts
-locomotor steps

-simple combinations of actions and steps

-total body
-total body actions

-more difficult combinations

space elements:
- -direction, level, floor pattern
  - -focus, facing
    - -air patterns
    - -spacial texture (thick, sticky)
      - -restricted space
      - -structured space (space shapes)

shape elements:
- -symmetrical, balanced, positive, wide, narrow
- -shapes with 1 or 2 dancers
  - -cylindrical, curved, angular
  - -small group
    - -asymmetrical, unbalanced, negative, twisted, inverted
    - -moving shapes
      - -more advanced shape problems
      - -group shape studies

time elements:
- -natural, slow, fast
- -accent, phrase
- -even and uneven beats
  - -very slow and very fast
    - -combining differing tempos
      - -changing tempos

energy elements:
- -single quality, single body part using quality
- -swing, collapsed, sustained, percussive, vibratory
- -Laban effort actions
  - -contrasting use of energy
  - -two qualities, total body using qualities
  - -Laban effort actions
    - -suspended
    - -combining qualities
    - -combining Laban effort actions
      - -stress contrasting qualities
      - -combinations of many qualities
      - -contrasting Laban effort actions

structural relationships and resulting actions:
-individual, solo, duet
-simultaneous, mirroring and matching, face to face
-meeting and parting

-duet, trio, group circles and lines
-sequential
-side to side, front to back, near and far

-group (scattered, circle patterns)
-canon
-back to back, above and below

-relationship using external objects
-stress changing group relationship within the dance

External stimuli sources include:

-sounds (personal, external), simple props, costumes

-words, ideas

-theme, poetry, emotion, lighting, colour, mask, concrete image

-continue to explore the use of external sources for dance composition

Considerations for form and structures are:

-theme, motif, phrase, sequencing, AB, ABA

-verse, chorus, rondo, cumulative (AB/ABC/ABCD)

-stress theme and variation
-canon, ground base

-continue to create dance studies using the forms and structures

Experiences in improvisation should include:

-structured improvisation
-individual or couple
-exploration using body, elements, relationship
-exploration using external stimuli

-small group improvisation
-simple recall

-free improvisation
-more expectations for recall

-contact improvisation
-total recall

DANCE PRESENTATION

Basic presentation skills:

-learn to establish clear beginning and endings
-stress concentration and involvement
-develop projection skills

-acquire effective movement execution
-become aware of the quality of the movement presented

-become aware of one's own ideas/feeling in dance

-begin to realize the communicative power of movement
-practice performance skills of focus, projection and concentration

Criteria for evaluating presentation and responding to criticism:

-identify what to look for in presentation
-distinguish the person from the product
-develop criteria for evaluating the presentation

-practice giving and receiving constructive criticism

-differentiate among person, process, and product

-appreciate the personal growth that comes from dance presentation

Components that lead to more effective rehearsal skills:

-practice repetition necessary for memory retention
-practice repetition to polish (master)
-identify and name the parts of the stage space

-begin to recognize the effect of movement relative to its placement within the performance area

-identify components of rehearsal (scheduling, set-up)
-understand the discipline that comes from the experience of rehearsal

-stress the ability to lead peers in a variety of rehearsal settings

Developing a dance repertoire:

-dance one's own studies within the class setting
-dance easy choreographed dances for peers
-dance patterns and techniques presented within the classroom setting

-dance studies with and for others

-dance choreographed dances (stress small groups)

-develop one's own repertoire

Stagecraft and production skills:

-discuss use of costume
-discuss use of simple props and sets

-discuss lighting considerations
-discuss the use of sound and accompaniment
-develop an awareness and appreciation of team effort in presentation

-recognize the interdependency of the performing and visual arts in relation to presentation
-discuss differing performance venues
-discuss differing formats or purposes

-consider dealing with the unexpected in performance
-participate in the production of a dance presentation

ADVANCED LEVEL, GRADES 9-12

Advanced level courses in dance should give strong emphasis to learning experiences that stress the psychomotor and cognitive domains. The study of dance should be used to develop skills relevant to academic endeavours of university preparation such as analysis, synthesis, abstraction, independent study, and academic writing.

Teachers should expect students to demonstrate the ability to meet complex technical requirements. In the technical, creative and presentation portions of the course teachers should integrate the practical components with the cognitive. Teachers should expect these students to master technical challenges. As well, the students should be able to understand and explain theories of the kinesiology, biomechanics, the creative process and dance production.

Students should gain knowledge of dance heritage. They should be aware of the dance literature and use it to examine the historical, social, and cultural traditions of the dance types presented.

Teachers should help students to understand dance as an art and its relationship to the humanities and the other arts. Students

should be exposed to movement theories that examine the relationship between body, space, time, and energy. They should consider the way movement is ordered in space and time.

Students will be expected to acquire basic movement skills in three dance types. The types will be selected from social dance, folk/ethnic dance, modern dance, ballet, and jazz dance.

All advanced level dance courses will contain content from each of the areas of technique, theory, composition and presentation.

TECHNIQUE

Considerations for techniques that develop the body are as follows:

body positions and axial movements:
- -flexion, extension, rotation
- -bending, stretching, twisting
- -standing, sitting lying
- -to the front, to the side
- -symmetrical
    - -simple axial movement combinations
    - -to the back
    - -combinations using change of position
        - -axial movement combinations requiring balance
        - -to the diagonal
        - -in the air
        - -actions of peripheral body parts
        - -asymmetrical
            - -spirals
            - -combining all body positions with quick changes and balances
            - -total body position combined with isolated body position changes

arm positions and axial movements:
- -static arm positions
- -low or at the sides, medium or shoulder height, high or above the shoulder
- -symmetrical
    - -one arm moving
    - -both arms each at a different level
        - -both arms moving
        - -asymmetrical
            - -stylistic arm positions relevant to dance types

head positions and movements:
- -centered, forward, down
    - -side
    - -tip, tilt
        - -back, diagonal
            - -turning

foot positions:
-parallel, turn out, 1st, 2nd

-3rd, 4th open

-stylistic foot positions relevant to dance types

-5th, 4th closed

locomotor skills:
-walk, run, jump, hop, leap
-skip, gallop, slide
-basic steps specific to dance types

-combinations using basic locomotor steps

-more difficult steps and combinations from the dance types chosen

-air moments
-adding turns and beats

turns:
-quarter and half turns in place
-pivot turns
-simple couple turns

-traveling turns

-full turns

-double turns, air turns
-complex couple turns

complexity of pattern:
-few steps, many repetitions, few actions

-more steps, less repetition, more actions

-many steps, few repetitions, many actions

-many steps, little repetition, complex actions

Techniques to develop spacial awareness should include:

directions:
- -forward, sideward, backward
- -diagonal, curved, circular
- -many directions
- -restricting and structuring space

level:
- -on the ground
- -medium, high, low
- -changing levels
- -simple falling and recovering
- -in the air
- -falls
- -combinations of many levels

focus:
- -simple with the head forward or to the side
- -to and away from partner
- -to the side
- -combine focus with static body position
- -to the back
- -changing focus
- -multiple focuses
- -focus moving with the body and opposite to the body direction

floor pattern (path):
- -simple, lines, circles
- -combinations of lines and circles
- -complex combinations of lines, circles and curves
- -combining floor patterns

facing:
-static facing to the front, side, or back of room
-to person or object, front to front, side to side

-facing room diagonal
-simple changes

-combination of facings in a single pattern
-back to back

-more difficult facing problems
-facing problems with 2 or more dancers

Techniques to develop awareness of time include:

tempo:
-natural medium, slow and fast

-very slow and very fast

-combining different tempos

-quick and subtle tempo changes

rhythm:
-duple meter 2/4, 4/4, triple meter 3/4, 6/8
-simple accents (primary and secondary)

-simple combinations of duple and triple rhythms
-rhythmic and kinesthetic accents
-simple syncopation

-5/4, 7/8, 3/8
-mixed meters

-complex mixed meters
-combining accents

The use and control of physical energy consider:

movement qualities:
- -consistent use of one energy
- -strong, light
- -sustained, percussive, swing, collapse
  - -contrasting use of energy
  - -vibratory
    - -multiple use of energy
    - -suspended
      - -combined qualities
      - -stress contrasting qualities

<u>Relationships used in dance are:</u>

group formation:
- -solo or individual, couple, small group
- -scatter, lines, circles, longways set
  - -duet, trio, group
  - -squares, wedges
    - -individual to group, group to group, partnering
    - -2 or more group formations
      - -solo and group combinations and formations

group connection:
- -meeting and parting, leading and following
- -simple dance positions (social and folk)
  - -more difficult connections (hand to hand, shoulder to shoulder, linking elbows)
    - -several dancers connecting
    - -more complex leading and following with partner
    - -more difficult dance positions (social and folk)
      - -contact work
      - -simple lifts

DANCE THEORY

The study of dance types and styles:

-investigate dance types

-compare and contrast dance types

-begin to understand different dance styles

-compare and contrast styles within a dance type

The study of dance elements:

-learn vocabulary of dance elements

-analyze specific dance elements

-understand how elements are used in technique

-understand and explain how elements are manipulated for dance composition

Aesthetic aspects of dance consider:

development of criteria for evaluating dance:
-discuss personal preferences
-begin to identify criteria specific to dance

-analyze dance using the criteria

-develop concrete criteria for evaluating different types of dance

-examine the dance literature to understand more fully the criteria used to critique dance

dance as an art form:
-discuss what is art, art in society, and the various art forms

-begin to use the dance vocabulary to examine meaning in dance

-begin to understand movement as expression and communication

-examine the relationship among movement, dance, and art

dance repertory:
-view and become aware of dance repertory

-classify dance repertory through different dance types

-compare dance repertory by type

-compare dance repertory by different dance types and styles

dance artists:
-learn about some dance companies

-learn about some dance artists

-learn about some Canadian dance companies and artists

- learn about international dance artists past and present

traditions and etiquette associated with dance:
-learn the basic etiquette for each dance type

-understand the appropriateness of the etiquette specific to each dance type

-appreciate the traditions in each type and how they developed

-continue

<u>The study of the scientific aspects of dance would include:</u>

biomechanics:
-begin to understand simple concepts associated with analyzing dance technique

-begin to use anatomical vocabulary

-begin to analyze simple dance movements using biomechanical concepts

-analyze increasingly more complex dance movement using biomechanical concepts and apply anatomical vocabulary

safety and injuries:
- -discuss injury prevention in general, and become aware of some causal factors relating to dance injuries
- -learn the basic care of simple injuries (R.I.C.E.)

- -discuss the possible factors contributing to chronic injuries and understand the implications of dancing if injured

- -appreciate long term care of body to prevent injuries

- -discuss the pros and cons of professional treatment and therapies for dance injuries and where to find them in the community

fitness:
- -understand basic fitness components

- -continue

- -appreciate dance as one avenue to fitness

- -continue

nutrition:
- -examine the use Canadian Food Guide in relation to the demands of exercise on personal diet
- -understand the importance of water

- -understand the dangers of under eating and over eating
- -understand the cause and effects of eating disorders such as anorexia nervosa and bulimia
- -recognize the importance of a realistic self image and body image

- -understand how the body uses food

- -discuss the relationship between diet and exercise
- -appreciate the benefits of adopting effective life long eating habits

class preparation:
- -proper clothing and footwear
- -punctuality and class procedure

The historical and cultural study of dance would consider:

dance in society and Canadian dance:

- identify the roles of dance in society (social affirmation, religious worship, art form, popular entertainment, physical expression, social and recreational outlet, courtship, education, occupation, therapy)
  - discuss how various cultures use dance
  - begin to understand historical development of the dance types and consider some external influences on that development
    - begin to understand the development of the dance types in Canada in relation to geographical areas and the multi-cultural aspects of Canada
      - study and appreciate individual dance artists as they have contributed to the historical development of dance
      - appreciate how Canada's diverse cultural heritage, its founding peoples, traditions and environment is influencing dance in Canada

The relationship between music and dance:

- understand beat, measure, accents, and phrase and how they are used in accompaniment to support movement
  - recognize the relationship between movement and rhythm
    - recognize similar qualities in movement and music
    - discuss appropriate choices in accompaniment for dance
      - discuss the similarities between compositional structures used in music and dance

DANCE COMPOSITION

Stimuli relating to the body and to movement include:

body actions:
- -total body
- -individual body parts
- -locomotor steps
  - -simple combinations of actions and steps
    - -total body
    - -total body actions
      - -more difficult combinations

space elements:
- -direction, level, floor pattern
  - -focus, facing
    - -air patterns
    - -spacial texture (thick, sticky)
      - -restricted space
      - -structured space (space shapes)

shape elements:
- -symmetrical, balanced, positive, wide, narrow
- -shapes with 1 or 2 dancers
  - -cylindrical, curved, angular
  - -small group
    - -asymmetrical, unbalanced, negative, twisted, inverted
    - -moving shapes
      - -more advanced shape problems
      - -group shape studies

time elements:
- -natural, slow, fast
- -accent, phrase
- -even and uneven beats
  - -very slow and very fast
    - -combining differing tempos
      - -changing tempos

energy elements:
- -single quality, single body part using quality
- -swing, collapsed, sustained, percussive, vibratory
- -Laban effort actions
  - -contrasting use of energy
  - -two qualities, total body using qualities
  - -Laban effort actions
    - -suspended
    - -combining qualities
    - -combining Laban effort actions
      - -stress contrasting qualities
      - -combinations of many qualities
      - -contrasting Laban effort actions

structural relationships and resulting actions:
- -individual, solo, duet
- -simultaneous, mirroring and matching, face to face
- -meeting and parting
  - -duet, trio, group circles and lines
  - -sequential
  - -side to side, front to back, near and far
    - -group (scattered, circle patterns)
    - -canon
    - -back to back, above and below
      - -relationship using external objects
      - -stress changing group relationship within the dance

<u>External stimuli sources include:</u>

- -sounds (personal, external), simple props, costumes
  - -words, ideas
    - -theme, poetry, emotion, lighting, colour, mask, concrete image
      - -continue to explore the use of external sources for dance composition

Considerations for form and structures are:

-theme, motif, phrase, sequencing, AB, ABA

-verse, chorus, rondo, cumulative (AB/ABC/ABCD)

-stress theme and variation
-canon, ground base

-continue to create dance studies using the forms and structures

Experiences in improvisation should include:

-structured improvisation
-individual or couple
-exploration using body, elements, relationship
-exploration using external stimuli

-small group improvisation
-simple recall

-free improvisation
-more expectations for recall

-contact improvisation
-total recall

DANCE PRESENTATION

Basic presentation skills:

-develop clear beginning and endings
-achieve concentration and involvement
-consider projection in presentation

-acquire effective execution of movements
-discuss movement style

-realize one's own ideas/feeling in dance

-realize the communicative power in the movement

Criteria for evaluating presentation and responding to criticism:

-begin to identify what to look for in presentation
-begin to distinguish the person from the product
-begin to develop criteria for evaluating the dance presentation

-practice giving and receiving constructive criticism (verbal and written)

-differentiate among person, process, product and environment

-appreciate and discuss the personal growth that comes from dance presentation

Components that lead to more effective rehearsal skills:

-understand the need for repetition necessary for memory retention
-understand the need for repetition to polish (master)

-continue
-continue

-experiment with the effect of movement relative to its placement within the performance and draw personal conclusions
-understand the personal discipline that can be developed through the experience of rehearsal

-identify and practice the components of rehearsal

Developing a dance repertoire:

-dance one`s own studies within the class setting
-dance easy choreographed dances for peers
-dance patterns and techniques presented within the classroom setting

-continue
-continue
-continue
-dance and describe studies of others

-dance choreographed dances (stress small group)
-produce a written description of a study choreographed by peers

-gather information on ways to record dance presentations
-develop one's own repertoire

Stagecraft and production skills:

- (not applicable)

-explore the interdependency of the performing and visual arts in relation to presentation

-introduce the basic job responsibilities involved in producing a dance presentation (costume, lights, sets, tickets, publicity)

-visit a theatre to identify the physical structures and organization
-identify specific job areas (ticket office, set design, costume storage, rehearsal spaces, lighting facilities)
-understand the team effort of those involved in the theatre

FOCUS COURSES

FOLK/ETHNIC DANCE

Folk/Ethnic dance may be taught as a separate course in the intermediate division grade 9 or 10, and in the senior divisions grade 11 or 12. While this course outline is oriented to the general level, it may be adapted for a basic or advanced orientation as per previous instruction. (pp)

The study of folk/ethnic dance includes national dances. Folk dance concerns itself with dances of the people, whereas ethnic dance is a style particular to any nation or region, and requires special training. National dance is representative of a country.

Folk/Ethnic dance is referred to as the dance of the people and therefore the study of folk dance should stress the function and purpose of dance in society. In particular, folk dance documents dances created for social affirmation, religious worship, popular entertainment, courtship, education, social and recreational activity.

The folk/ethnic dance course will contain content from each of the areas of technique, theory, composition, and presentation.

Technique classes in folk/ethnic dance will include the following:

1) centre work focusing on feet, arms, torso, head, jumps, and weight changes
2) across the floor work
3) dances and patterns

Folk dance is participatory in nature and therefore is primarily a group activity. In the intermediate division, teachers should stress solo work across the floor, in order to assure that students acquire proper individual technique. Work in pairs should be stressed in the senior division.

Cultural differences will influence group relationships used in dances. Relationships will vary depending on the make up of the group. It is important that these factors be discussed with students.

Students should begin to develop and use a written and spoken dance vocabulary in the study of all the folk/ethnic dance theory components.

Knowledge of the historical origins of particular dances will help students to participate in those dances more effectively. Since the theoretical understanding of folk/ethnic dance allows students to progress beyond knowing the steps, it is important

that teachers provide students with theoretical content associated with particular dances.

Too often these dances are seen primarily as activity involving rote pattern learning. It is important that teachers provide opportunities for students to be exposed to creative projects in relation to their folk/ethnic dance studies.

Improvisation should be considered in relation to composition, but improvisation skills must also be considered in the context of the structure of many of the dances. In some dances the steps are set while the floor pattern and step pattern are improvised.

Folk/Ethnic dances served particular demands and requirements in their native societies. In more recent times, these dances have been altered choreographically for theatrical presentation. It is important that the teacher and students discuss the pros and cons of this process.

Dance presentation should include the dance, the dancer, the environment for dance, and the dance event. In the intermediate division, it is recommended that the dances chosen be selections from four of the following regions: Africa, Asia, Europe, North America, and South America. The senior division should include dances from the fifth region as well as more complex dances from

the regions selected in the intermediate division. In selecting folk/ethnic dances for study, teachers should be sensitive to the multi-cultural, multi-racial characteristics of their community.

TECHNIQUE

Considerations for techniques that develop the body are as follows:

body positions and axial movements:
- -axial movement combinations as they relate to particular dances selected
- -symmetrical
- -standing, forward, sideward
- -backward, diagonal
- -in the air

arm positions and axial movements:
- -symmetrical, static or still arm positions
- -"V" position, "W" position, "T" position
- -two hand, crossed hands, closed social, promenade, varsouvienne, skaters', banjo, sidecar, shoulder/waist
- -asymmetrical, both arms moving or changing positions
- -cross back, front and back basket holds, barrel, back promenade, courtesy turn

head positions and movements:
- -centered, forward, down, side
- -corresponding to the particular sequence or dance

foot positions:
- -parallel, turn out, 1st, 2nd, 3rd (T position)
- -stylistic foot positions used

turns:
- -in place, quarter, half, and full turns
- -traveling turns, pivot swing
- -double turns, air turns
- -combine steps and turns

-turns as a couple such as a pivot turn

locomotor skills, dance steps, and dance patterns:
- -walk, run, jump, hop, leap
- -skip, gallop, slide
- -step hop, schottische, two step, pas de basque, polka, grapevine, push step, bleking
- -patterns to develop locomotor skills should contain few steps, many repetitions, and few actions

-waltz, mazurka, pivot step, laendler, stamping combinations such as Zapateado (Mexican)
-steps particular to various countries such as rida and bokazo (Hungary), hambopolska (Sweden), strathspey (Scotland)
-patterns to develop locomotor skills should contain many steps, few repetitions, and many actions

<u>Space concepts to be explored in technique classes could include:</u>

directions:
- -forward, sideward, backward

-diagonal

level:
- -medium and on the ground, changing levels

-in the air

focus:
- -simple with the head forward
- -to and away from partner

-stress focus using multiple and changing focus

floor pattern or pathway:
- -simple, lines, circles
- -clockwise, counter-clockwise, forward, backward, sideward

-complex combining lines, circles and curves

facing:
- -in relation to the room, person or people (musicians), or objects

-back to back

Time concepts to be explored would include:

tempo:
- -natural, slow and fast
- -very slow and very fast
- -combinations of different tempos

rhythm:
- -stress cultural differences that influence the use of rhythm
- -duple meter 2/4 and 4/4, triple meter 6/8
- -underlying beat
- -simple accents (primary and secondary)
- -3/4, 15/16, 7/16
- -mixed meters 3/4 and 2/4, 4/4 and 2/4
- -rhythmic and kinesthetic accents

Energy concepts to be explored in technique classes include:

qualities:
- -bounce, rocking, swinging, swaying, pushing, pulling, striking
- -patterns using contrasting qualities

Relationships used in folk dance are:

group formation:
- -stress locomotor patterns across the floor individually or solo
- -couple, trio
- -lines, single and double circles
- -squares (2 and 4 couples), longways set
- -formations and figures specific to folk dance such as: star, do-si-do, grand chain, ladies chain, arming, siding, cast off, arch
- -stress locomotor patterns across the floor in pairs
- -large group, couple and trio with more complex hand positions
- -duple minor, triple minor, hey

group connection and position:
- -meeting and parting
- -very simple leading and following
- -partner connections including hand to hand, shoulder to shoulder, linking elbows
- -those that correspond to both the arm positions and group formations listed above such as varsouvienne, skaters', promenade, shoulder-waist, shoulder-shoulder

- -stress leading and following skills with partner
- -several dancers connecting
- -simple partner lifts
- -social dance positions stressing leading and following skills

THEORY

<u>The study of folk/ethnic dance types and styles:</u>

- -introduction to the historical development of the use of some steps in folk dances, eg. polka and waltz
- -consider the influence of costume, customs, geography, religion, and social roles on folk dances

- -begin to contrast styles within folk dance, eg. Czechoslovakian and Hungarian
- -begin an in-depth study of the social, cultural, geographic, religious, political influences on the development of various dance styles

<u>The study of folk/ethnic dance elements:</u>

- -analyze dance sequences using the dance elements

- -compare stylistic difference in steps and patterns using the dance elements

<u>Aesthetic aspects of folk/ethnic dance consider:</u>

development of criteria for evaluating dance:
- -discuss personal preferences
- -begin to identify criteria specific to all dance

- -analyze dance using the criteria

folk/ethnic dance as an art form:
- -discuss the nature of folk art, folk art in society, and the various folk art forms
- -consider the nature of these dances as art

- -appreciate folk/ethnic dance as art

dance repertory:
- -view and become aware of folk/ethnic dance repertory

- -develop an extensive folk/ethnic dance repertory from many different countries

dance artists:
- -learn about Canadian folk/ethnic dance performers and companies
- -learn about folk arts councils

- -learn about international folk/ethnic dance performers and companies past and present

traditions and etiquette associated with dance:
- -learn basic social etiquette used in folk/ethnic dance

- -appreciate how historical traditions influence the social etiquette used in particular folk/ethnic dances
- -appreciate traditions in each style and how they have developed

<u>The study of the scientific aspects of folk/ethnic dance would include:</u>

biomechanics:
- -begin to understand simple concepts associated with analyzing folk/ethnic dance technique

- -continue to analyze folk/ethnic dance movement

safety and injuries:
- -learn basic care of simple injuries (R.I.C.E.)

- -discuss injury prevention
- -consider possible factors contributing to chronic injuries

fitness:
- -understand basic cardio-vascular fitness components of folk/ethnic dance

- -appreciate folk/ethnic dance as one avenue to fitness

nutrition:
-consider how the use of food is associated with the celebrations and traditions surrounding folk/ethnic dances

class preparation:
-knowledge of proper clothing and footwear
-appreciate punctuality and class procedure

<u>The historical study of folk/ethnic dance would consider:</u>

historical development:
-explore the origin and purpose of folk/ethnic dance
-begin to understand historical development of folk/ethnic dance
-stress the impact of external influences such as customs, costumes and geography on the development of folk/ethnic dances.

Canadian dance:
-study dances of Native peoples
-discuss the influence of the early settlers of Canada
-begin to understand the development of folk/ethnic dance in Canada

-recognize the multi-cultural/multi racial nature of Canadian dance
-consider the influence of other countries on Canadian dance
-chart the development of folk/ethnic dance in Canada in relation to other geographical areas
-gain knowledge of Canadian folk/ethnic dance companies and artists

dance in society:
-identify the roles of dance in society and how they relate to folk/ethnic dance
-discuss individual dance experiences

-appreciate past and present use of folk/ethnic dance in various cultures

<u>The relationship between music and folk/ethnic dance:</u>

-understand beat and uneven beat, measure, accent, and phrase in music and movement
-recognize the relationship between movement and rhythm
-understand how accompaniment supports movement

-explain the similarities between compositional structures in music and dance

COMPOSITION

Stimuli relating to the body and to movement include:

the body:
- -body gestures, body parts (hands)
- -steps
  - -combinations of actions and steps stressing weight transfer

space elements:
- -direction, level, floor pattern
- -personal, group
  - -focus, facing
  - -air patterns

shape elements:
- -symmetrical, balanced
  - -asymmetrical, curved, angular, unbalanced, inverted

time elements:
- -tempos in 2/4, 3/4, 4/4, 6/8
- -relationship between rhythm and music
  - -very slow or very fast tempo
  - -changing tempos

energy elements:
- -single quality (light, strong, heavy, sudden, sustained, flow)
  - -two qualities, combinations of qualities

relationship:
- -individual, partner, group
- -simultaneous, mirroring and matching, face to face, side to side, meeting and parting
- -group circle patterns
  - -duet, trio, group circles and lines
  - -sequential
  - -group scattered, front to back, back to back, near and far, leading and following

External stimuli sources include:

- -sounds (personal, external), simple props, costumes, events

-ideas, theme, mask, concrete image, abstract image

Considerations for form and structure:

-theme, phrase, sequencing

-verse, chorus, rondo, canon,

Experiences in improvisation should include:

-structured improvisation
-individual and couple

-small group

PRESENTATION

Basic presentation skills:

-learn to sense clear beginnings and endings
-appreciate the level of concentration and involvement required for effective presentation
-understand projection

-acquire effective execution
-explore style, eg. differences in polka and waltz,

Criteria for evaluating presentation and responding to criticism:

-understand what to look for in presentation
-distinguish the person from the product
-develop criteria

-give and receive constructive criticism
-appreciate the personal growth the comes from dance presentation
-consider criteria: original dances from the altered performance versions; and original dance settings from those of the performance

Components that lead to more effective rehearsal skills:

-practice repetition necessary for memory retention
-practice, repetition, polish
-identify and explain the stage space

-appreciate the components of rehearsal
-develop an awareness of self within the stage space

Developing a folk/ethnic dance repertoire:

-dance simple dances
-dance one's own folk/ethnic dance studies

-dance more complex choreographed folk/ethnic dances
-dance studies of others

Stagecraft and production skills:

Stagecraft and production skills:

-stress use of simple costume ideas
-explore the use of simple props and sets
-develop an awareness and appreciation of team effort
-consider differing performance venues
-discuss dealing with the unexpected in performance

-explore simple lighting considerations
-use sound and accompaniment
-replicate some aspects of authentic costumes
-discuss differing formats or purposes

SOCIAL DANCE

Social dance may be taught as a separate course in the intermediate division grade 9 or 10, and senior division grade 11 or 12. While this course outline is oriented to the, general level, it may be adapted for a basic or advanced orientation as previously described on page .

The study of social dance includes ballroom dance. Social dance include dances from the present as well as historical dances such as those from the renaissance, baroque, and romantic periods. Ballroom dance usually refers to recent popular dances such as waltz, fox trot, rumba, tango and those included in "fad" dances such as rock-and-roll, disco dances.

The study of social dance should stress the function and purposes of social dance in society, in particular social affirmation, celebration, courtship and recreational outlet. It should also consider social dance as entertainment including choreography and performances for movies (musical comedy), theatrical productions, and exhibitions.

The social dance course will contain content from each of the areas of technique, theory, composition, and presentation.

Technique classes in social dance will include the following:

1) warm-up and individual steps
2) across the floor work
3) dances patterns in couples and lines

Social dance is generally done with a partner or in some instances in set formations with a group of individuals. The historical traditions associated with particular dances will impact on the partner relationship, formation, and social etiquette. In the beginning it is important that students acquire individual technical skill and control, and leading and following skills. Teachers should stress both in the intermediate division.

Social dance needs to be seen as more than simply learning the traditional steps, partner positions, and leads that correspond to the ballroom dance styles. In recent years other dance types and movement styles, particularly those of jazz and theatre dance have influenced social dance styles and the total body technical skills required to perform some of these social dances. Teachers should stress the learning of more complex steps and dance variations in the senior division.

Students should begin to develop and use a written and spoken dance vocabulary in the study of all the social dance theory components.

Knowledge of the historical development, geographical influences, and social traditions that surround the development of particular social dances will help students to participate in those dances more effectively.

Social dance is improvisational by nature. Students will learn the basic steps used in particular dances, such as jive or waltz, and then they will improvise the step combinations, patterns, and floor patterns. Improvisation should also be included in composition, where the experiences would include the ideas and problems that are outlined specifically in the coures content for social dance.

Teachers should discuss with students choreography created for exhibition social dance. This could include viewing rock videos, movies or attending a ballroom dance exhibition. It is important that teachers provide opportunities for students to be exposed to creative projects in relation to their social dance studies which could serve as resources for their own compositions.

Presentation is an ongoing activity in social dance. From the beginning of each course, teachers should encourage students in the classroom environment to perform the social dances with their partners. The intermediate division would stress the presentation of basic ballroom dance such as waltz, foxtrot, jive, and cha cha.

The senior division would stress the presentation of more difficult dances such as tango or merengue, the court dances, and dances that combine social dance with other dance types.

Exhibitions to show dancing skill and mastery, are a tradition in social dance. Today these exhibitions are demonstrating some of the most technically difficult, innovative, and demanding of performances in dance. In light of this, acquiring skill and ability in exhibition dance presentation is an area that teachers may want to provide as part of their social dance courses.

TECHNIQUE

Considerations for techniques that develop the body are as follows:

body positions and axial movements:
- -symmetrical
- -standing, forward, sideward
- -backward, diagonal

couple arm positions and axial movements:
- -one arm moving
- -two hand, crossed hands, closed social, promenade, open, varsouvienne, two hand hold, shoulder/waist, skater's
- -both arms changing positions
- -more advanced partnering arm and hand positions
- -stylistic arm positions used in social dance

foot positions:
- -parallel
- -placement in relation to partner

    - -stylistic foot positions used in social dance

turns:
- -in place, quarter, half, and full turns
- -traveling turns, pivot swing
- -waltz box turn and pivot turn, foxtrot box turn and pivot turn, cha cha turns

    - -double turns
    - -combine steps and turns
    - -turns done in particular dances
    - -more advanced turns as a couple

locomotor skills, dance steps, and dance patterns:
- -walk, run
- -steps or patterns from some of the following dances: waltz, foxtrot, two-step, cha cha, jive, jitterbug, twist, hustle, break, charleston, polka
- -suggested steps and combinations: square (box) step, balance step, chasse, touch or tap, triplet, one-step, two-step, rocking step, scissors, waltz, foxtrot, cross step, twinkle step, corte, 2/4 polka, single and double Lindy
- -patterns to develop locomotor skills should contain few steps, many repetitions, and few actions

    - -steps or patterns from some of the following dances: tango, rumba, samba, merengue, mambo, rock and roll, bop, paso doble, quick step, viennese waltz, gavotte, gaillard, pavane, minuet
    - -suggested steps and combinations: 6/8 polka, magic step, promenade, glide, fan, rock, grapevine, Cuban walk, bolero break, copa, ladder step, triple swing (triple Lindy)
    - -other steps that may be used in other social dances and styles
    - -patterns to develop locomotor skills should contain many steps, few repetitions, and many actions

Space concepts to be explored in technique classes could include:

directions:
- -forward, sideward, backward
- -diagonal

level:
- -medium and on the ground, changing levels
- -in the air

focus:
- -simple with the head forward
- -to and away from partner
- -stress focus using multiple and changing focus

floor pattern or pathway:
- -simple, lines, circles
- -clockwise, counter-clockwise, forward, backward, sideward
- -complex combining lines, circles and curves

facing:
- -in relation to the room, person or people, or objects
- -back to back

Time concepts to be explored would include:

tempo:
- -natural, slow and fast
- -taking tempo from partner
- -very slow and very fast
- -quick and subtle changes of tempo with partner

rhythm:
- -stress the geographical origins of particular social dances and styles that will influence the use of rhythm
- -double meter 2/4 and 4/4, triple meter 3/4 and 6/8
- -underlying beat
- -simple accents (primary and secondary)
- -syncopated rhythms used in Latin American dances
- -mixed meters
- -rhythmic and kinesthetic accents

Energy concepts to be explored in technique classes include:

qualities:
-sustained, rocking, swinging, swaying, bounce

-gliding, percussive
-patterns using contrasting qualities

Relationships used in social dance are:

group formation:
-stress locomotor patterns across the floor individually or solo
-partnering
-scatter, circular, single circle, linear, lines, squares
-formations and figures specific to social dances

-stress locomotor patterns across the floor in pairs
-group interaction appropriate to particular dances such as the court dance
-double circles
-more advanced formations used in historical dances

group connection and position:
-meeting and parting
-stress leading and following
-partner connections including hand to hand, shoulder to shoulder, linking elbows
-those social dance positions that correspond to the steps, patterns and sequences taught such as closed social, semi-open, open social, reversed, promenade, skaters'

-more advanced leads such as diaphragm and thigh
-simple partner lifts
-drops, dips, swing through
-several dancers connecting
-more advanced partner positions including those used in some of tango, jive, cha cha

THEORY

The study of social dance types and styles:

-survey the origins of differing social dance styles
-introduction to the relationship of social dance, to other dance types, in particular folk/ethnic dance

-compare and contrast the styles within social dance
-begin an in-depth study of the development of major social dance styles from Europe, North America, and Latin America

The study of social dance elements:

-analyze social dance sequences using the dance elements

-use the dance elements to compare stylistic difference in steps and patterns used in social dance

Aesthetic aspects of social dance consider:

development of criteria for evaluating social dance:
-discuss personal preferences
-begin to identify criteria specific to social dance
-consider the aesthetic nature of social dance in light of this criteria

-analyze social dance using the criteria
-appreciate social dance as beauty or aesthetically pleasing

dance repertory:
-view and become aware of social dance repertory

-consider repertory in specific categories such as participation, presentation, exhibition
-consider the pros and cons of altering social dances in the repertory

dance artists:
-learn about international social dance performers and companies past and present

-learn about individuals who have influenced social dance in Canada

traditions and etiquette associated with social dance:
-learn basic etiquette of social dance

-appreciate how historical traditions in social dance will influence the social etiquette used in particular dances
-appreciate traditions in each style and how they have developed

The study of the scientific aspects of social dance would include:

biomechanics:
- -begin to understand simple concepts associated with analyzing social dance technique
- -consider safe movement practices in relation to basic movement principles

    - -continue to analyze social dance movement

class preparation:
- -knowledge of proper clothing and footwear
- -appreciate punctuality and class procedure

The historical study of social dance would consider:

historical development:
- -explore the origin and purpose of social dance
- -begin to understand historical development of social dance stressing the traditional ballroom dances

    - -stress the history of early court dances from France, Italy, and England

Canadian dance:
- -begin to understand the development of social dance in Canada stressing the dance traditions from its multi-cultural heritage

    - -appreciate the influence of other Countries on Canadian dance and in particular social dance
    - -acquire knowledge of Canadian social dance groups and individuals

dance in society:
- -identify the roles of dance in society and how they relate to social dance
- -discuss individual dance experiences

    - -appreciate how various cultures use social dance in the past and present

The relationship between music and social dance:

-understand beat and uneven beat, measure, accent, and phrase in music and movement
-recognize the relationship between movement and rhythm
-understand how accompaniment supports movement
-learn the rhythm patterns of the dances presented

-explain the similarities between compositional structures in music and dance

COMPOSITION

Stimuli relating to the body and to movement include:

the body:
-body gestures, body parts (hands, arms, legs)
-steps

-combinations of actions and steps stressing weight transfer

space elements:
-direction, level, floor pattern
-personal, group

-focus, facing

time elements:
-natural or medium tempos
-tempos in 2/4, 3/4, 4/4, 6/8
-relationship between rhythm and music

-very slow or very fast tempo
-changing tempos

energy elements:
-single quality

-contrasting qualities, combinations of qualities

relationship:
-individual, partner, group
-simultaneous, mirroring and matching, face to face, side to side, meeting and parting
-group circle patterns

-duet, group scattered, circles and lines formations
-sequential
-front to back, back to back, near and far, leading and following

External stimuli sources include:

-sounds, simple props, costumes, events

-ideas, theme, mask

Considerations for form and structure:

-theme, phrase, sequencing

-creating social dance studies borrowing movement material from other dance types

Experiences in improvisation should include:

-structured improvisation
-individual and couple
-exploration using body, elements, relationship
-exploration using music

-small group improvisation
-simple recall

PRESENTATION

Basic presentation skills:

-learn to sense clear beginning and endings
-appreciate the level of concentration and involvement required for effective presentation
-understand projection

-acquire effective execution of the social dance skills
-demonstrate the style of the given dance

Criteria for evaluating presentation and responding to criticism:

-understand what to look for in presentation
-distinguish the person from the product
-develop criteria

-give and receive constructive criticism
-appreciate the personal growth the comes from performing social dance in a social setting
-consider criteria: original social dances from the altered performance versions; and original dance settings from those of the performance

Components that lead to more effective rehearsal skills:

-practice repetition necessary for memory retention
-practice, repetition, polish
-consider effects of the dance floor or performance space on presentation

-appreciate the components of rehearsal
-develop an awareness of self on the dance floor or in the performance space

Developing a social dance repertoire:

-dance with partner while improvising on the set steps
-dance set social dances
-dance easy choreographed social dances

-dance social dance studies of others
-dance more difficult choreographed social dances

Stagecraft and production skills:

-explore use of simple costume ideas
-develop an awareness and appreciation of team effort
-consider differing performance venues
-discuss dealing with the unexpected in performance

-explore simple lighting considerations
-use sound and accompaniment
-replicate some aspects of authentic costumes
-discuss differing formats or purposes

MODERN DANCE

Modern dance may be taught as a separate course in the intermediate division, grades 9 and 10, and in the senior division, grades 11 and 12. While this course outline is oriented to the grade 9, 10, 11, and 12 general level, it may be adapted for a basic or advanced orientation as previously described on page .

The study of modern dance includes creative dance and contemporary dance. Of the many approaches to the teaching of modern dance, the following outline stresses the approach of helping students to understand how the body moves and functions.

The modern dance course will contain content from each of the areas of technique, theory, composition, and presentation.

Traditionally, modern dance has been categorized as being more "transitional" than "positional". Of the theatrical types, it is the one that has moved the body on to the ground and back to standing. The way these transitions have been performed has, in fact, defined some modern dance styles. Modern dance styles have also been associated with particular individuals, their training methods, and choreography. Students will benefit from an

understanding and exposure to more than one style in modern dance.

Technique classes in modern dance will include the following:
1) warm-up exercises on the floor
2) warm-up exercises in standing
3) locomotor patterns across the floor
4) combinations

Grade 9 modern dance should stress the control of the body from the centre, incorporating exercises to strengthen the body. For example, students should understand and demonstrate how the abdominal muscles work isotonically as opposed to isometrically in order to achieve centre body control and maintain placement.

Grade 10 should stress more complex centre work.

Grade 11 should stress travelling movements and movement combinations.

Grade 12 should stress more complex combinations and examine stylistic differences in technique.

Both grades 11 and 12 should stress enhancing total body awareness in order to gain whole body coordination. For example, the use of the head is often restricted because students rely on a constant focal point for balance. Concentration on coordinating the head and focus with the rest of the body while

moving will help students to develop their sense of balance internally.

Teachers should stress theory content in all aspects of the course. Students should begin to develop and use a written and spoken dance vocabulary in the study of all the theory components, and should be discussing and testing theory content while developing the technical skills that address that content. Composition classes should be structured in such a way that the theories of composition are illustrated in the movement problems for discussion purposes. Teachers and students should use movement as a means to demonstrate an understanding of how the body moves and functions, and avoid learning primarily by relying on leading and following movement.

Creative movement and improvisation are very important parts of modern dance training. Teachers should include opportunities for students to create and improvise within set movement sequences in the technique class.

Dance presentation should consider and include the dance, the dancer, the environment for dance, and the dance event. It should begin in the classroom in the performance of technical exercises, patterns, and creative projects, and progress towards presentation of individual student studies, those of peers, the teacher, and other choreographers.

TECHNIQUE

Considerations for techniques that develop the body are as follows:

body positions and axial movements:
- -flexion, extension, rotation
- -bending, stretching, twisting
- -standing, sitting, lying
- -symmetrical
- -to the front, to the side
  - -axial movement combinations
  - -to the back
  - -combinations using change of positions
    - -stress leg extensions requiring strength and flexibility
    - -spirals along the primary body axis
    - -in the air
    - -asymmetrical, tilts and balances
    - -to the diagonal
    - -actions of peripheral body parts
      - -more difficult axial combinations
      - -combining all body positions with quick changes and balances
      - -total body positions combined with isolated body part position changes

arm positions and axial movements:
- -symmetrical, static or still arm positions
- -1st, 2nd, 5th, low, shoulder height, over the head
  - -3rd
  - -one arm moving
    - -asymmetrical, both arms moving
    - -4th
    - -stylistic arm positions used in modern dance
      - -combinations using many arm positions and changes that coordinate with movement of the body

head positions and movements:
-centered, forward, down, side

-tip and tilt

-stress relationship of head to body
-back, diagonal, turning

-more advanced technical problems involving head isolations

foot positions:
-parallel, turn-out, 1st, 2nd, 3rd
-standing with both feet on half toe

-3rd, 4th open
-standing on one foot on half toe

-5th, 4th closed
-stylistic foot positions used in modern dance

-combinations using many foot positions
-taking positions into half toe

locomotor skills and dance steps:
-walk, run, jump, hop, leap
-skip, gallop, slide
-step hop, schottische, prance, triplet

-combining locomotor and dance steps into patterns
-waltz, polka, pas de basque, mazurka

-air moments
-adding turns and beats

-more difficult locomotor combinations
-stylistic variations within patterns

turns:
-in place, quarter, half, pivot turn

-full turns, traveling turns

-double turns, air turns

-increased difficulty such as triple turn or shifting the centre axis during the turn

complexity of pattern:
- -few steps, many repetitions, few actions
- -more steps, less repetition, more actions
- -many steps, few repetitions, many actions
- -many steps, little repetition, complex actions

Space concepts to be explored in technique classes could include:

directions:
- -forward, sideward, backward
- -diagonal, curved, circular
- -many directions
- -restricting and structuring space

level:
- -medium, high, low
- -on the ground
- -simple fall and recovery
- -changing levels
- -in the air
- -falls
- -combinations of many levels

focus:
- -simple with the head forward or side
- -combine focus with static body shape
- -back, changing focus
- -focus moving with the body moving
- -using multiple and changing focus
- -opposite to the body direction

floor pattern (path):
- -simple, lines, circles
  - -combinations of lines and circles
  - -zig zag, loops
    - -curves
    - -more difficult combinations
      - -re-order, reducing, expanding set floor patterns

facing:
- -static facing to the front, side, or back of room
- -to person or object, front to front, side to side
  - -facing room diagonal
  - -simple changes
    - -combination of facings in a single pattern
    - -back to back
      - -more difficult facing problems
      - -facing problems with 2 or more dancers

<u>Time concepts to be explored would include:</u>

tempo:
- -natural medium, slow and fast
  - -very slow and very fast
    - -combining different tempos
      - -quick and subtle changes

rhythm:
- -duple meter 2/4 and 4/4, triple meter 3/4 and 6/8
- -simple accents (primary and secondary)
  - -simple combinations of duple and triple rhythms
  - -rhythmic and kinesthetic accents
  - -simple syncopation
    - -5/4, 5/8, 7/8, 3/8, 9/8
    - -mixed meters
      - -complex mixed meters
      - -combining accents
      - -superimposing movement rhythm pattern on a different rhythmic pattern of sound

Energy concepts to be explored in technique classes include:

qualities:
-strong, light
-consistent use of one energy
-sustained, percussive, swing, collapse

-contrasting use of energy
-suspended, vibratory
-Laban effort actions

-multiple use of energy

-combining many qualities
-stress contrasting qualities

Relationships used in modern dance are:

group formation:
-locomotor patterns across the floor in open 4's
-scatter, lines

-working in twos and threes
-squares, circles
-group formations close together and apart

-group
-double circles
-formations of two or more groups

-partnering, group awareness
-combination of solo and group within a pattern with dancers moving in and out

group connection:
-meeting and parting

-simple leading and following problems
-simple partner connections such as hand to hand, shoulder to shoulder, linking elbows

-leading and following with partner
-several dancer connecting

-contact work
-simple lifts

DANCE THEORY

The study of modern dance type and style includes:

-examine the historical development of modern dance

-introduction to the relationship among modern dance, jazz, and ballet

-begin to examine the development of contemporary and post modern styles
-begin to understand differing modern dance styles

-examine stylistic differences between the techniques that the great artists in modern dance developed (Graham, Humphrey, Limon, Cunningham, etc.)

The study of dance elements:

-knowledge of the vocabulary associated with dance elements

-analyze specific dance elements

-understand how elements are manipulated to vary and create movement

-begin more in depth study of how the elements are used and varied in modern dance styles

Aesthetic aspects of modern dance consider:

development of criteria for evaluating modern dance:
-discuss personal preferences
-begin to identify criteria specific to all dance

-analyze modern dance using the criteria
-begin to compare modern dance with other dance types

-develop concrete criteria for evaluating modern dance

-explore personal preferences in modern dance and compare these to those of other types

modern dance as an art form:
-discuss the nature of art, art in society, and the various art forms

-use modern dance vocabulary to examine meaning in dance movement

-understand modern dance as expression and communication

-appreciate the relationship among movement, modern dance, and art

dance repertory:
-view and become aware of dance repertory of modern dance

-compare and understand modern dance repertory

-compare modern dance repertory with repertory from other dance types

-appreciate the modern dance repertory

dance artists:
-learn about some international modern dance artists past and present

-learn about some Canadian modern dance artists

-increase knowledge of both international and Canadian modern dance artists

-continue

traditions and etiquette associated with modern dance:
-learn basic etiquette in dance and more specifically modern dance

-discuss body types in relation to modern dance

-appreciate the traditions in modern dance and how they developed

-continue

Study of the scientific aspects of modern dance would include:

biomechanics:
- -begin to understand simple movement concepts and apply them to the analysis of modern dance technique
- -begin to use anatomical vocabulary
- -increase ability to understand and apply movement concepts and use anatomical vocabulary
- -analyze modern dance movement using basic biomechanical concepts
- -analyze movements of other student dancers to evaluate efficient and correct movement habits such as turn out, hip control, correct landings

safety and injuries:
- -become aware of causal factors relating to dance injuries
- -learn basic care of simple injuries (R.I.C.E.)
- -explore some basic consideration for preventing traumatic injury
- -discuss possible factors contributing to chronic injuries
- -appreciate the long term care of the body to prevent injuries
- -understand the implication of dancing if injured
- -discuss the pros and cons of professional treatment and therapies for dance injuries and where to find them in the community

fitness:
- -understand basic fitness components
- -appreciate fitness components in relation to modern dance
- -consider fitness components to compare modern dance and aerobic dance
- -appreciate components of modern dance as an avenue to fitness

nutrition:
-use the Canadian Food Guide to design a personal diet
-appreciate the importance of water

-discuss considerations for determining realistic body weight
-discuss the pros and cons of adopting different eating habits to achieve and maintain realistic boey weight
-recognize the importance of a realistic self image and body image

-develop scientific knowledge of how the body uses food

-discuss the relationship between diet and exercise
-appreciate the benefits of adopting effective life long eating habits

class preparation:
-knowledge of proper clothing and footwear
-appreciate punctuality and class procedure

<u>The historical study of modern dance would consider:</u>

historical development:
-survey the historical periods in the development of modern dance

-understand the external influences relevant to the historical development of dance

-discuss external influences on present day modern dance

-study and appreciate individuals who have contributed to the historical development of modern dance

Canadian dance:
-begin to understand the development of modern dance in Canada

-gain knowledge of Canadian modern dance companies and artists

-begin to chart the development of modern dance according to geographical areas within Canada, specifically artists and companies

-appreciate the diversity of dance in Canada today

dance in society:
-survey the roles of dance in society and those that relate specifically to modern dance

-appreciate how various cultures use dance

-examine community, regional, provincial, national organizations that affect the development of dance in Canada

-understand and appreciate oneself in relation to dance

<u>The relationship between music and modern dance:</u>

-understand beat, measure, accents (metric, rhythmic, kinesthetic), and phrase and how they are used in accompaniment to support movement
-recognize the relationship between movement and rhythm
-discuss the similar qualities in movement and music in modern dance

-discuss the many uses of sound for dance accompaniment such as, percussion, words, human voice and sounds, music, electronic music, etc.
-continue to examine similarities between the qualities expressed in sound and movement

-recognize similar qualities in movement and music
-appreciate how accompaniment supports movement and the strong impact of music on dance
-discuss appropriate choices in accompaniment for dance

-discuss the similarities between composition structures used in music and dance
-understand how music and other sounds can be used to advantage in modern dance

DANCE COMPOSITION

Stimuli relating to the body and to movement include:

body actions:
- -total body actions
- -individual body actions
- -individual body parts
- -locomotor actions
  - -simple combinations using the body and actions
    - -combinations stressing body actions
      - -more difficult combinations

space elements:
- -direction, level, floor pattern
  - -focus, facing
    - -air patterns
    - -spacial texture (sticky, thick)
      - -restricted space
      - -structured space (space shapes)

shape elements:
- -symmetrical, balanced, positive, wide, narrow
- -shapes with 1 or 2 dancers
  - -cylindrical, curved, angular
  - -small group
    - -asymmetrical, unbalanced, negative, twisted, re-ordered
    - -moving shapes
      - -more advanced shape problems
      - -group shape studies

time elements:
- -natural, slow, fast
- -accent, phrase
- -even and uneven beats
  - -very slow or very fast
    - -combining different tempos
      - -changing tempos

energy elements:
- -single quality, single body part using quality
- -swing, collapsed, sustained, percussive, vibratory
  - -contrasting use of energy
  - -two qualities, total body using qualities
  - -Laban effort actions
    - -suspended
    - -combining qualities
      - -stress contrasting qualities
      - -combinations of many qualities

structural relationships and resulting actions:
- -individual, solo, duet
- -simultaneous, mirroring and matching, face to face
- -meeting and parting
  - -duet, trio, group circles and lines
  - -sequential movement in a group
  - -side to side, front to back, near and far
    - -group (scattered, circle patterns)
    - -canon
    - -back to back, above and below
      - -relationship using external objects
      - -stress changing group relationship within the dance study

<u>External stimuli sources include:</u>

- -sounds (personal, external), simple props, costumes
  - -words, ideas
    - -theme, poetry, emotion, lighting, colour, mask, concrete image, abstract image
      - -continue to explore the use of external sources for dance composition

Considerations for form and structures:

-theme, motif, phrase, sequencing, AB, ABA

-verse, chorus, rondo, cumulative (AB/ABC/ABCD)

-stress theme and variation
-canon, ground base

-continue to create dances studies using the forms and structures

Experiences in improvisation should include:

-structured improvisation
-individual or couple
-exploration using body, elements, relationship
-exploration using external stimuli

-small group improvisation
-simple recall

-free improvisation
-greater expectations for recall

-contact improvisation
-total recall

DANCE PRESENTATION

Basic presentation skills:

-learn to sense clear beginning and endings
-appreciate the role of concentration and involvement
-understand projection by the performer

-acquire effective execution
-begin to consider style of the movement

-realize one's own ideas/feeling in dance
-understand the effects of stress on presentational skills

-appreciate personal confidence in presentation
-practice techniques to control stress during performance

Criteria for evaluating presentation and responding to criticism:

-understand what to look for in presentation
-distinguish the person from the product
-develop criteria for evaluating presentation

-give and receive constructive criticism

-appreciate the personal growth that comes from dance presentation
-differentiate among person, process, product, environment

-participate in a variety of critique opportunities
-develop a log of personal strengths and weaknesses based on critiques and target consistent problem areas

Components that lead to more effective rehearsal skills:

-practice repetition necessary for memory retention
-practice, repetition, polish
-identify and explain the stage space

-appreciate the components of rehearsal
-develop and awareness of self within the stage space

-discuss the effect of movement relative to its placement within the stage space
-appreciate the personal growth from experience of rehearsal

-stress developing the ability to lead peers in a variety of rehearsal situations

Developing a dance repertoire:

-dance one`s own studies
-dance easy dance studies

-stress participation in duets and trios
-dance studies of others
-dance choreographed studies and sections of dances

-dance choreographed dances
-begin to develop one's own repertoire
-stress dancing in small groups

-continue
-continue
-continue

Stagecraft and production skills:

-stress use of simple costume ideas
-use simple props and sets in relation to dance presentation
-develop awareness and appreciation of team effort required

-explore simple lighting consideration
-explore the use of lighting and accompaniment

-discuss differing performance venues
-discuss differing formats or purposes
-discuss dealing with the unexpected in performance

-participate in the production of a simple dance presentation (could be for class, peers, school, or others)

BALLET

Ballet may be taught as a separate course in the intermediate division, grades 9 and 10, and in the senior division, grades 11 and 12. While this course outline is oriented to the grade 9, 10, 11, and 12 general level, it may be adapted for a basic or advanced orientation as previously described on page .

The ballet course will contain content from each of the areas of technique, theory, composition, and presentation.

The content of the ballet course will not follow any particular ballet syllabus. Where there is more than one term, definition, or description for a particular step or movement, teachers should make students aware of variations in terms. The goal should be to educate students to appreciate the variety of approaches and styles that exist in ballet.

Character dance is often considered a component of technical study in Ballet. These are specific dances found in sections of classical ballets such as Swan Lake and Giselle, that are based on national dances. The steps, music and costumes used are done in the style of the national dance, eg. Russian or Spanish, but they are not necessarily authentic. Teachers should include some experiences in character dance in the ballet course. These

dances will also provide stimuli for studying the influence of other dance types and styles on the development of ballet.

As with modern dance, teachers should stress theory content in all aspects of the ballet course. Students would begin to develop and use a written and spoken dance vocabulary in the study of all the theory components. Students should be discussing and testing theory content while developing the technical skills that address that content. For example, if modern dance can be said to be transitional, then ballet can be said to be positional. Teachers will want to stress that students understand the "classical" body line that is associated with ballet and how this has identified this dance type.

Composition classes should be structured in such a way that the theories of composition are illustrated in the movement problems for discussion purposes. Teachers and students should seek to use movement as a means to demonstrate an understanding of how the body moves and functions rather than learning primarily by relying on leading and following movement, rather than Creative movement and improvisation are very important and must not be neglected in ballet. Teachers should consider opportunities for students to create and improvise within set movement sequences in the technique class. For example, the beginning technique presented at the grade 9 can be used by students to create combinations at the barre and in the centre for both the class

and self. At grade 10, students can use their technique vocabulary to create their own patterns by varying the directions, rhythms and qualities. With other students, they can explore group and spacial relationships such as mirroring, oppositional, sequential and simultaneous movement sequences. At grade 11 students should begin to use the compositional forms and structures. They should also make a dance for themselves. At grade 12 stress should be put on students making dance studies for another dancer, and for a group. Criticism and evaluating are also stressed in grade 12.

Dance presentation should consider and include the dance, the dancer, the environment for dance, and the dance event. Presentational skills, like compositional skills, should be incorporated into the technique class. In grade 9 students should be encouraged to consider the style of an exercise done at the barre in order to begin to give expression or feeling to movement execution. Developing expression in centre, traveling and enchainements work should begin in grade 10 and proceed forward in all areas from that point.

Technique classes in ballet will include the following:

1) warm-up exercises at the barre
2) centre work including adage and allegro
3) locomotor patterns across the floor
4) enchainement

Grade 9 ballet should stress barre exercises for proper placement and mastery of ballet skills. Teachers must help students to develop listening skills that will begin to `train the ear' to music used with movement and dance.

Grade 10 ballet should stress taking the barre exercises to the centre, emphasising control and balance. Teachers should also add more complex adage and allegro studies.

Grade 11 should stress traveling across the floor. There should be emphasis on the application of biomechanical principles to ballet technique as well.

Grade 12 ballet should stress combining all the learned technical skills into the enchainements. Any of the techniques learned at the barre can be included and developed for centre, traveling, and enchainements.

Some teachers may wish to consider including pointe work in the ballet curriculum. This should only be considered where the students' ballet background has been sufficient to gain the necessary strength and skill for pointe work. Three consecutive years of intensive ballet technique is considered the minimum to start pointe work.

TECHNIQUE

Considerations for techniques that develop the body are as follows:

body positions and axial movements:
- -flexion, extension, rotation
- -bend, stretch, twist
- -standing, sitting, lying
- -symmetrical
- -a la quatrieme devant, a la seconde
- -spacial relationship of body parts
  - -axial movement combinations
  - -a la quatrieme derriere
  - -combinations using change of positions
  - -stress combining foot and arm positions
    - -stress leg extensions requiring strength and flexibility
    - -spirals along the primary body axis (ecarte, epaule)
    - -en l'air
    - -asymmetrical, tilts and balances
    - -croise, efface, ecarte
    - -actions of peripheral body parts
      - -more difficult axial combinations
      - -combining all body positions with quick changes and balances
      - -total body positions combined with isolated body part position changes

arm positions and axial movements:
- -symmetrical, static or still arm positions
- -1st, 2nd, 5th en bas, en avant, en haut
  - -3rd
  - -one arm moving
    - -asymmetrical, both arms moving
    - -4th
    - -stylistic arm positions used in ballet
      - -combinations using many arm positions and changes that coordinate with movement of the body

head positions and movements:
- -centered, forward, down, side
  - -tip and tilt
    - -stress relationship of head to body
    - -back, diagonal, turning
      - -more advanced technical problems involving head isolations

foot positions:
- -parallel, turn-out, 1st, 2nd, 3rd
- -standing with both feet on demi-pointe
  - -3rd, 4th open
  - -standing on one foot on demi-pointe
    - -5th, 4th closed
    - -stylistic foot positions used in ballet (over, under, sur le cou-de-pied)
      - -combinations using many foot positions
      - -taking positions into demi-pointe

locomotor skills and dance steps:
- -walk, run, saute, assemble, sissonne, temps leve, jete
- -skip, gallop, slide
- -weight transfer on the floor and in the air
  - -combining locomotor and dance steps into patterns
  - -waltz, pas de basque, mazurka
  - -basic ballet locomotor steps
    - -stress locomotor steps
    - -air moments
    - -adding turns and beats
      - -more difficult locomotor combinations
      - -stylistic variations within patterns

turns:
- -in place, quarter, half, pivot turn
  - -full turns (pirouette), traveling turns (chaines, pose or pique)
    - -double turns, tour en l'air
      - -increased difficulty such as triple turn or shifting the centre axis during the turn

complexity of pattern:
-few steps, many repetitions, few actions

-more steps, less repetition, more actions

-many steps, few repetitions, many actions

-many steps, little repetition, complex actions

<u>Space concepts to be explored in technique classes could include:</u>

directions:
-en avant, de cote, en arriere

-ecarte, efface, curved, circular

-many directions

-restricting and structuring space

level:
-medium, high, low
-on the ground

-simple fall and recovery
-changing levels

-en l'air
-tombe

-combinations of many levels

focus:
-simple with the head forward or side

-combine focus with static body shape

-back, changing focus
-focus moving with the body moving

-using multiple and changing focus
-opposite to the body direction

floor pattern (path):
- -simple lines and/or circles
  - -combinations of lines and circles
  - -zig zag, loops
    - -curves
    - -more difficult combinations
      - -re-order, reducing, expanding set floor patterns

facing:
- -static facing to the front, side, or back of room
- -to person or object, front to front, side to side
  - -facing room diagonal including ecarte, epaule, croise
  - -simple changes
    - -combination of facings in a single pattern
    - -back to back
      - -more difficult facing problems
      - -facing problems with 2 or more dancers

<u>Time concepts to be explored would include:</u>

tempo:
- -natural medium, slow and fast
  - -very slow and very fast
    - -combining different tempos
      - -quick and subtle changes

rhythm:
- -duple meter 2/4 and 4/4, triple meter 3/4 and 6/8
- -simple accents (primary and secondary)
  - -simple combinations of duple and triple rhythms
  - -rhythmic and kinesthetic accents
  - -simple syncopation
    - -5/4, 5/8, 7/8, 3/8, 9/8
    - -mixed meters
      - -complex mixed meters
      - -combining accents
      - -superimposing movement rhythm pattern on a different rhythmic pattern of sound

Energy concepts to be explored in technique classes include:

qualities:
- -strong, light
- -consistent use of one energy
- -sustained, percussive, swing, collapse
  - -contrasting use of energy
  - -suspended, vibratory
    - -multiple use of energy
      - -combining many qualities
      - -stress contrasting qualities

Relationships used in ballet are:

group formation:
- -locomotor patterns across the floor in open fours
- -scatter, lines
  - -working in twos and threes
  - -squares, circles
  - -group formations close together and apart
    - -group
    - -double circles
    - -formations of two or more groups
      - -partnering, group awareness
      - -combination of solo and group within a pattern with dancers moving in and out

group connection:
- -meeting and parting
  - -simple leading and following problems
  - -simple partner connections such as hand to hand, shoulder to shoulder, linking elbows
    - -leading and following with partner
    - -several dancers connecting
      - -contact work
      - -simple lifts

DANCE THEORY

The study of ballet type and style includes:

-examine the historical development of ballet

-introduction to the relationship among ballet, jazz, and modern dance in western theatrical dance

-begin to examine the development of contemporary and modern ballet styles
-begin to understand differing ballet styles

-examine stylistic differences among the various schools of techniques that have developed in ballet (syllabus)

The study of dance elements:

-knowledge of the vocabulary associated with dance elements

-analyze specific dance elements

-understand how elements are manipulated to vary and create movement

-begin more in depth study of how the elements are used and varied in ballet styles

Aesthetic aspects of ballet consider:

development of criteria for evaluating ballet:
-discuss personal preferences
-begin to identify criteria specific to all dance

-analyze ballet using the criteria
-begin to compare ballet with other dance types

-develop concrete criteria for evaluating ballet

-explore personal preferences in ballet choreography and compare these to those of other types

ballet as an art form:

-discuss the nature of art, art in society, and the various art forms

-use ballet vocabulary to examine meaning in dance

-understand ballet as expression and communication

-appreciate the relationship among movement, ballet, and art

dance repertory:

-view and become aware of the dance repertory of ballet

-compare and understand ballet repertory

-compare ballet repertory with repertory from other dance types

-appreciate the ballet repertory

dance artists:

-learn about some international ballet artists past and present

-learn about some Canadian ballet artists

-increase knowledge of both international and Canadian ballet dance artists

-continue

traditions and etiquette associated with ballet:

-learn basic etiquette in dance and more specifically ballet

-discuss body types in relation to ballet

-appreciate the traditions in ballet and how they developed

-continue

Study of the scientific aspects of ballet would include:

biomechanics:
- -begin to understand simple movement concepts and apply them to the analysis of ballet technique
- -begin to use anatomical vocabulary
  - -increase ability to understand and apply movements concepts and use anatomical vocabulary
    - -analyze ballet movement using basic biomechanical concepts
      - -analyze movements of other student dancers to evaluate efficient and correct movement habits such as turn out, hip control, correct landings

safety and injuries:
- -become aware of causal factors relating to dance injuries
- -learn basic care of simple injuries (R.I.C.E.)
  - -explore some basic consideration for preventing traumatic injury
  - -discuss possible factors contributing to chronic injuries
    - -appreciate long term care of body to prevent injuries
      - -understand the implication of dancing if injured
      - -discuss the pros and cons of professional treatment and therapies for dance injuries and where to find them in the community

fitness:
- -understand basic fitness components
  - -appreciate fitness components in relation to ballet
    - -consider fitness components to compare ballet and aerobic dance
      - -appreciate components of ballet as an avenue to fitness

nutrition:
-use the Canadian Food Guide to plan a personal diet
-appreciate the importance of water

-discuss consideration for determining realistic body weight
-recognize the importance of a realistic self image and body image
-understand the dangers associated with eating disorders such as anorexia nervosa and bulima

-develop scientific knowledge of how the body uses food

-discuss the relationship between diet and exercise
-appreciate the benefits of adopting effective life long eating habits

class preparation:
-knowledge of proper clothing and footwear
-appreciate punctuality and class procedure

<u>The historical study of ballet would consider:</u>

historical development:
-survey the historical periods in the development of ballet

-study selected historical periods such as romantic and classical traditions in ballet

-study major companies current in the ballet tradition

-study and appreciate individuals who have contributed to the historical development of ballet such as teachers, choreographers and designers

Canadian dance:
-begin to understand the development of ballet in Canada

-gain general knowledge of Canadian ballet companies and artists

-begin to chart the development of ballet according to geographical areas within Canada, specifically artists and companies

-appreciate the diversity of dance in Canada today

dance in society:

-survey the roles of dance in society and those that relate specifically to ballet, and the evolution of the roles of male and female dancers throughout history

-appreciate how various cultures use dance

-examine community, regional, provincial, national organizations that affect the development of dance in Canada

-understand and appreciate oneself in relation to dance

<u>The relationship between music and ballet:</u>

-understand beat, measure, accents (metric, rhythmic, kinesthetic), and phrase and how they are used in accompaniment to support movement
-recognize the relationship between movement and rhythm
-discuss the similar qualities in movement and music in ballet

-discuss the many uses of sound for dance accompaniment such as, percussion, words, human voice and sounds, music, electronic music, etc.
-continue to examine similarities between the qualities expressed in sound and movement

-recognize similar qualities in movement and music
-appreciate how accompaniment supports movement and the strong impact of music on dance
-discuss appropriate choices in accompaniment for dance

-discuss the similarities between composition structures used in music and dance
-understand how music and other sounds can be used to advantage in ballet

DANCE COMPOSITION

Stimuli relating to the body and to movement include:

body actions:
- -total body actions
- -individual body actions
- -individual body parts
- -locomotor actions
  - -simple combinations using the body and actions
    - -combinations stressing body actions
      - -more difficult combinations

space elements:
- -direction, level, floor pattern
  - -focus, facing
    - -air patterns
    - -spacial texture (thick, sticky)
      - -restricted space
      - -structured space (space shapes)

shape elements:
- -symmetrical, balanced, positive, wide, narrow
- -shapes with 1 or 2 dancers
  - -cylindrical, curved, angular
  - -small group
    - -asymmetrical, unbalanced, negative, twisted, inverted
    - -moving shapes
      - -more advanced shape problems
      - -group shape studies

time elements:
- -natural, slow, fast
- -accent, phrase
- -even and uneven beats
  - -very slow or very fast
    - -combining different tempos
      - -changing tempos

energy elements:
-single quality, single body part using quality
-swing, collapsed, sustained, percussive, vibratory

-contrasting use of energy
-two qualities, total body using qualities

-suspended
-combining qualities

-stress contrasting qualities
-combinations of many qualities

structural relationships and resulting actions:
-individual, solo, duet
-simultaneous, mirroring and matching, face to face
-meeting and parting

-duet, trio, group circles and lines
-sequential movement in a group
-side to side, front to back, near and far

-group (scattered, circle patterns)
-canon
-back to back, above and below

-relationship using external objects
-stress changing group relationship within the dance study

<u>External stimuli sources include:</u>

-sounds (personal, external), simple props, costumes

-words, ideas

-theme, poetry, emotion, lighting, colour, mask, concrete image, abstract image

-continue to explore the use of external sources for dance composition

Considerations for form and structures:

-theme, motif, phrase, sequencing, AB, ABA

-verse, chorus, rondo, cumulative (AB/ABC/ABCD)

-stress theme and variation
-canon, ground base

-continue to create dances studies using the forms and structures

Experiences in improvisation should include:

-structured improvisation
-individual or couple
-exploration using body, elements, relationship
-exploration using external stimuli

-small group improvisation
-simple recall

-free improvisation
-greater expectations for recall

-contact improvisation
-total recall

DANCE PRESENTATION

Basic presentational skills:

-learn to sense clear beginning and endings
-appreciate the role of concentration and involvement
-understand projection by the performer

-acquire effective execution
-begin to consider style of the movement

-realize one's own ideas/feeling in dance
-understand the effects of stress on presentational skills

-appreciate personal confidence in presentation
-practice techniques to control stress during performance

Criteria for evaluating presentation and responding to criticism:

-understand what to look for in presentation
-distinguish the person from the product
-develop criteria for evaluating presentation

-give and receive constructive criticism

-appreciate the personal growth the comes from dance presentation
-differentiate among person, process, product, environment

-participate in a variety of critique opportunities
-develop a log of personal strengths and weaknesses based on critiques and target consistent problem areas

Components that lead to more effective rehearsal skills:

-practice repetition necessary for memory retention
-practice, repetition, polish
-identify and explain the stage space

-appreciate the components of rehearsal
-develop and awareness of self within the stage space

-discuss the effect of movement relative to its placement within the stage space
-appreciate the personal growth from experience of rehearsal

-stress developing the ability to lead peers in a variety of rehearsal situations

Developing a dance repertoire:

-dance one`s own studies
-dance easy dance studies

-stress participation in duets and trios
-dance studies of others
-dance choreographed studies and sections of dances

-dance choreographed dances
-begin to develop one's own repertoire
-stress dancing in small groups

-continue
-continue
-continue

Stagecraft and production skills:

-stress use of simple costume ideas
-use simple props and sets in relation to dance presentation
-develop awareness and appreciation of team effort required

-explore simple lighting consideration
-explore the use of lighting and accompaniment

-discuss differing performance venues
-discuss differing formats or purposes
-discuss dealing with the unexpected in performance

-participate in the production of a simple dance presentation (could be for class, peers, school, or others)

JAZZ DANCE

Jazz dance may be taught as a separate course in the intermediate division, grade 9 or 10, and in the senior division, grade 11 or 12. While this course outline is oriented to the general level, it may be adapted for a basic or advanced orientation as previously described on page .

Jazz dance represents one of the youngest of the dance types. Its origins are based in the history of slavery in the southern United States, and the music and dance that resulted from the mixing of diverse cultures. It is important that students gain an understanding of the influences on the development of jazz dance. Teachers should stress the relationship between jazz rhythms, and jazz music, and movement types and styles that grew from them. The study of jazz dance should consider related dance types including tap dance and theatre dance, and the various jazz styles such as Afro, blues, rock, classical, modern, and Latin American. It is very important that students are exposed to the range of jazz music that is associated with these types and styles as well. Teachers should avoid concentrating only on current popular music for class accompaniment.

Teachers should appreciate that a great deal of the jazz dance repertory involves the use of multiple body isolations, intricate

rhythms, stylistic movements, and combinations of leaps and jumps with turns. These are technical skills that may be beyond the beginning dancer. While it is possible for these students to mimic some of the more advanced movements, teachers should be aware of the poor technical habits and injuries that may result.

The technique content should stress students developing correct and safe movement skills prior to stylistic movement skills. Grade 9 or 10 should stress body alignment, basic movement skills, and learning a variety of steps and foot patterns used in jazz dance. Rhythm skills are very important in jazz dance and these should be incorporated into the technique class where ever possible.

Grade 11 or 12 technique should consider the use of body isolations, turns and leaps. Teachers could begin to stress stylistic skill.

The ability to improvise on a given theme or idea is an essential skill in jazz music, but too often this ability is not developed in jazz dance. Teachers should include opportunities for students to create and improvise within set movement sequences in the technique class when ever possible.

Teachers should stress theory content in all aspects of the course. Students would begin to develop and use a written and

spoken dance vocabulary in the study of all the theory components. Teachers and students should use movement as a means to demonstrate an understanding of how the body moves and functions and avoid learning primarily by relying on leading and following movement.

In grades 9 or 10 the composition content should stress use of rhythm as a stimulus for movement studies. Body isolations and level changes should also be stressed. Grade 11 and 12 should consider jazz rhythms as stimuli and the use of movement qualities to suggest differing movement styles.

Dance presentation should consider and include the dance, the dancer, the environment for dance, and the dance event. It should begin in the dance class in the performance of technical exercises and patterns and progress from there.

The jazz dance course will contain content from each of the areas of technique, theory, composition, and presentation.

Technique classes in jazz dance will include the following:

1) warm-up exercises on the floor
2) warm-up exercises in standing
3) locomotor patterns across the floor
4) combinations

TECHNIQUE

Considerations for techniques that develop the body are as follows:

body positions and axial movements:
- -flexion, extension, rotation
- -bending, stretching, twisting
- -simple hip isolations
- -shoulder isolations
- -standing, sitting, lying
- -symmetrical
- -to the front, to the side
- -axial movement combinations
- -simple leg extensions requiring strength and flexibility
- -hip isolations and torso isolations
- -to the back
- -asymmetrical, tilts and balances
- -actions of peripheral body parts
- -combinations using change of positions
- -body positions combined with isolated body part position changes

arm positions and axial movements:
- -symmetrical, static or still arm positions
- -1st, 2nd, 5th, low, shoulder height, over the head
- -3rd
- -one arm moving
- -both arms moving
- -stylistic arm positions and hand isolations used in jazz dance

head positions and movements:
- -centered, forward, down, side
- -tip and tilt
- -stress relationship of head to body

foot positions:
- -parallel, turn-out, turn-in, 1st, 2nd, 3rd
- -standing with both feet on half toe
- -3rd, 4th open
- -standing on one foot on half toe
- -stylistic foot positions and foot isolations used in jazz dance

locomotor skills and dance steps:
- -walk, run, jump, hop, leap
- -skip, gallop, slide,
- -step hop, step ball change, kick ball change, chasse, single and double Lindy, drags, digs

- -combining locomotor and dance steps into patterns
- -triple Lindy, charleston, flap, shuffle, heel drop, simple time steps, jazz splits
- -split leaps and stag leaps, rolls, turns and jumps

turns:
- -in place, quarter, half, pivot turn
- -turning in low level

- -full turns, deep level spins, traveling turns (chaines), turns with jumps
- -spins and turns on the floor

complexity of pattern:
- -few steps, many repetitions, few actions

- -many steps, less repetition, more actions

<u>Space concepts to be explored in technique classes could include:</u>

directions:
- -forward, sideward, backward

- -diagonal, curved, circular
- -combining directions

level:
- -medium, high, low
- -on the ground

- -simple fall and recovery
- -changing levels

focus:
- -simple with the head forward or side
- -combine focus with static body shape

- -back, changing focus
- -focus moving with the body moving
- -focus with head isolations

floor pattern (path):
- -simple lines and circles

- -combinations of lines and circles

-zig zag, loops

facing:
-static facing to the front, side, or back of room
-to person, front to front, side to side

-facing room diagonal
-simple changes within a single pattern

Time concepts to be explored would include:

tempo:
-natural medium, slow and fast

-very slow and very fast
-simple combinations of different tempos

rhythm:
-duple meter 2/4 and 4/4, triple meter 3/4 and 6/8
-5/4, 7/8
-stress use of metric accents (primary and secondary)
-rhythm problems that combine and split beats

-combinations of duple and triple rhythms
-more complex rhythm patterns
-time step rhythms
-stress rhythmic and kinesthetic accents
-simple syncopation

Energy concepts to be explored in technique classes include:

qualities:
-strong, light
-consistent use of one energy
-sustained, percussive, swing, collapse

-contrasting use of energy
-suspended, vibratory

Relationships used in jazz dance are:

group formation:
-locomotor patterns across the floor in open fours
-scatter, lines
-working in twos and threes

-squares, circles
-group formations close together and apart
-formations of two or more groups

group connection:
- -meeting and parting
- -simple partner connections such as hand to hand, shoulder to shoulder, linking elbows
- -several dancers connecting

DANCE THEORY

<u>The study of jazz dance type and style includes:</u>

- -introduction to the historical development of the use of some steps and movements in jazz dance (tap steps, use of the hips and torso)
- -consider the influence of customs, geography, social roles and immigration of the development of jazz dance
- -influence of musicals such as West Side Story on jazz style
- -introduction to the relationship among modern dance, jazz, and ballet
- -begin to contrast styles within jazz dance (Afro, blues)
- -begin an in depth study of the social, cultural, geographical, religious, political influences on the development of jazz dance and styles of jazz

<u>The study of dance elements:</u>

- -analyze specific jazz dance moves using the dance elements
- -compare stylistic differences in steps and patterns using the dance elements

<u>Aesthetic aspects of jazz dance consider:</u>

development of criteria for evaluating jazz dance:
- -discuss personal preferences
- -begin to identify criteria specific to all dance
- -analyze jazz dance using the criteria
- -begin to develop criteria to evaluate jazz dance

jazz dance as an art form:
- -discuss the nature of art, art in society, and the various art forms
- -understand the relationship between jazz dance and jazz music
- -discuss why, when and how jazz dance and jazz music can be considered art
- -consider expression in relation to jazz styles

dance repertory:
-view and become aware of dance repertory of jazz dance

-compare and understand jazz dance repertory

dance artists:
-learn about some Canadian jazz and tap dance artists and companies

-learn about some international jazz and tap dance artists and companies past and present and the influence of their particular style

traditions and etiquette associated with jazz dance:
-learn basic etiquette in dance and more specifically jazz dance

-discuss body types in relation to jazz dance
-appreciate traditions in each style and how they have developed

<u>Study of the scientific aspects of jazz dance would include:</u>

biomechanics:
-begin to understand simple movement concepts and apply them to analyzing jazz dance technique
-begin to use anatomical vocabulary

-increase ability to understand and apply basic biomechanical concepts to jazz dance technique, in particular to the use of turn-in and turn-out, and torso alignment
-use anatomical vocabulary

safety and injuries:
-become aware of causal factors relating to dance injuries
-learn basic care of simple injuries (R.I.C.E.)
-explore some basic consideration for preventing traumatic injury

-discuss possible factors contributing to chronic injuries
-understand the implications of dancing if injured

fitness:
-understand basic fitness components

-consider fitness components in relation to jazz dance and to jazz dance and aerobic dance

nutrition:
-understand the dangers of over eating and under eating
-discuss realistic body weights and some methods to achieve and maintain them
-recognize the importance of a realistic self image and body image

-discuss the relationship between diet and exercise
-appreciate the benefits of adopting effective life long eating habits

class preparation:
-knowledge of proper clothing and footwear
-appreciate punctuality and class procedure

<u>The historical study of jazz dance would consider:</u>

historical development:
-survey the historical development of jazz dance
-begin to understand the external influences relevant to the historical development of jazz dance

-continue to understand the external influences relevant to the historical development of jazz dance
-discuss external influences on present jazz dance (movies, television, theatrical productions)

Canadian dance:
-begin to understand the development of jazz dance in Canada

-gain knowledge of Canadian jazz and tap dance artists and companies, past and present
-consider the influence of theatrical productions on jazz dance in Canada

dance in society:
-survey the roles of dance in society and those that relate specifically to jazz dance

-appreciate how various cultures use dance and have contributed to the development of jazz dance

The relationship between music and jazz dance:

-understand beat, measure, accents (metric, rhythmic, kinesthetic), and phrase and how they are used in accompaniment to support movement
-recognize the relationship between movement and rhythm
-discuss the similar qualities in jazz movement and jazz music

-discuss the use of a variety of jazz and popular music and sound for jazz dance accompaniment
-continue to examine similarities between the qualities expressed in sound and movement
-discuss appropriate choices in accompaniment for dance

DANCE COMPOSITION

Stimuli relating to the body and to movement include:

body actions:
-total body actions
-individual body actions
-individual body parts
-locomotor actions

-simple combinations using the body and actions

space elements:
-direction, level, floor pattern

-focus, facing

shape elements:
-symmetrical, balanced, positive, wide, narrow
-shapes with 1 or 2 dancers

-asymmetrical, unbalanced, negative, twisted, inverted
-small group

time elements:
-natural, slow, fast
-accent, phrase
-even and uneven beats

-very slow or very fast

energy elements:
-single quality, single body part using quality
-swing, collapsed, sustained, percussive, vibratory

-contrasting use of energy
-two qualities, total body using qualities

structural relationships and resulting actions:
-individual, solo, duet
-simultaneous, mirroring and matching, face to face
-meeting and parting

-duet, trio, group scattered and lines
-sequential movement in a group
-side to side, front to back, near and far

External stimuli sources include:

-sounds (personal, external), rhythms, simple props, costumes

-words, ideas, strong emotions

Considerations for form and structures:

-theme, motif, phrase, sequencing, AB, ABA

-verse, chorus, rondo, cumulative (AB/ABC/ABCD)

Experiences in improvisation should include:

-structured improvisation
-individual or couple
-exploration using body, elements, relationship
-exploration using external stimuli

-small group improvisation
-simple recall

DANCE PRESENTATION

Basic presentational skills:

-learn to sense clear beginning and endings
-appreciate the role of concentration and involvement
-understand projection by the performer

-acquire effective execution
-begin to consider style of the movement

Criteria for evaluating presentation and responding to criticism:

-understand what to look for in presentation
-distinguish the person from the product
-develop criteria for evaluating presentation

-give and receive constructive criticism

Components that lead to more effective rehearsal skills:

-practice repetition necessary for memory retention
-practice, repetition, polish
-appreciate the components of rehearsal

-develop an awareness of self within the stage space
-discuss the effect of movement relative to its placement within the stage space
-lead peers in rehearsal situation within the class

Developing a dance repertoire:

-dance one`s own studies
-dance easy dance studies

-stress participation in duets and trios
-dance studies of others
-dance choreographed studies and sections of dances

Stagecraft and production skills:

-stress use of simple costume ideas
-use simple props and sets in relation to dance presentation
-develop awareness and appreciation of team effort required

-explore simple lighting consideration
-explore the use of lighting and accompaniment

DANCE HISTORY

Dance History may be taught as a separate course in the senior division. While this course outline is oriented to the general level, it may be adapted for a basic or advanced orientation as previously described on page .

The origins of dance define a mosaic of cultural growth. It makes connections to the history of ritual, religion, symbolism, folklore, entertainment, music and the other arts. Consequently, the dance history course should attract students with a variety of interests and future expectations, and provide many opportunities for integration with other subjects. This course is not meant, therefore, to be exclusively for students interested in dance.

The dance history course should provide multiple opportunities for students to view and experience dance. Teachers will find films, slides, and video tapes of dance valuable resources for this course. Where possible students should view live dance performances as well.

Teachers should expect students to participate in the technical portions of the course, but an expectation of a high degree of technical skill or ability would be inappropriate in this course.

Composition will consider dance construction and reconstruction. This may include study of a Renaissance or Baroque dance manual, deciphering the movement directions and performing the dances as well as studing its form and use of the body, space, and time. Teachers should be aware that in many cases students may not have the necessary technical skill to perform the dances selected. Teachers should encourage students to do the best they can physically, placing the emphasis on understanding and appreciating the total dance including its origin, purpose, presentation format, costumes, music, etc.

The dance history course will contain content from each of the areas of technique, theory, composition, and presentation.

TECHNIQUE

-participation in lab experiences that relate to the five dance types, i.e., ballet, modern, jazz, folk, and social

-practical experiences that stress and demonstrate differences such as training, skills, styles, groupings, and use of rhythms, among the five dance types

-experiences that demonstrate the connection between the historical development of the dance type and the technique associated with it

THEORY

-develop an understanding of the chronological order of the development of the dance types.

-gain specific understanding of the history of following dance types:

- -ballet
  - court dances
  - classical period
  - romantic period
  - 20th century
- -modern dance:
  - American influences
  - European influences
  - early pioneers
  - 2nd generation and beyond
- -jazz dance:
  - influences from Africa, Europe, Caribbean
  - American civil war period
  - The Jazz Age:
    - Vaudeville
    - musical theatre (black and white)
    - Broadway
  - movies
  - the relationships between jazz music and jazz dance
- -folk/ethnic dance:
  - the development and the reasons for dancing in relationship to:
    - world cultures
    - social group dances
    - court dances
    - the evolution of the dancing masters
    - dance fads
- -social dance:
  - dancing masters
  - dance fads
  - European and ballroom
  - South American, Caribbean, Central American
  - North American

-appreciate the historical development of dance in Canada:
    -multicultural/multi-racial nature of Canadian dance
    -dances of the native people
    -dances representing early settlers in Canada: MacDonald's Rose La Tulipe, and Valkoff's The Red Ear of Corn
    -folk/ethnic dances
    -social dances
    -theatrical dance in Canada

COMPOSITION

-construction and reconstruction of:
    -step patterns
    -parts of dances
    -dances from the dance types

PRESENTATION

-demonstrate dances learned from the reconstruction process

-understand the reasons for various setting and environments for dance

-investigate the external influences of the development of the dance costumes, sets, and music

-appreciate how social customs, ritual, religion, ceremony, and rites of passage (birth, puberty, marriage, death) have effected the presentation of dances

-understand how the technological development of film, video, and the computer have influenced dance

DANCE COMPOSITION

Dance composition may be taught as a separate course in the senior division. While this course content is oriented to the general level, it may be adapted for a basic or advanced orientation as previously described on page .

The purpose of this course is to provide students with an opportunity to explore a variety of approaches to dance composition, and the guidance that will enable them to create finished compositions.

For the dancer, the body is the instrument of expression and movement is the medium for expression. Training the body to move with ease and skill is very important. Too often though, students of dance fail to balance their technical training with the development of their creative facility, somestimes creating for themselves beautifully trained bodies incapable of personal expression. This approach is much like learning words but not knowing how to write. It is important that dance education provides those experiences that will help students to balance their technical facility with their expressive and creative abilities. This course is included to provide that guidance.

Composition employs various creative processes, such as exploration, improvisation, and problem solving, in order to discover, select, refine, and set movement material into finished dance studies. Teachers must provide students with experiences that will allow them to explore these processes. Teachers must also help students to understand what it is they want to express, and then how to choose appropriate compositional processes and structures that will facilitate that expression.

Music can have a strong impact on the choice of dance movements, tempos, rhythms, and movement structures. Because of this it is advisable to delay the use of music in composition until students establish criteria for these choices and appreciate their own compositional choices based of those criteria.

Lastly, teachers will want to stress developing criteria to evaluate both the process and the product.

The dance composition course will contain content from each of the areas of technique, theory, composition, and presentation.

TECHNIQUE

-develop those technical skills related to:
    -use of the body
    -use of the elements of dance
    -use of relationships

-practice one's own compositions in order to refine the technical demands of the movement material chosen

-practice the compositions of others in order to refine the technical demands of the movement material chosen

-practice compositions emphasizing individual and stylistic movement interpretations, and projection, in order to perform the dance, the dance type and style correctly

-begin to explore kinesthetic nuances and projection as part of technical skill

-develop and demonstrate movement criteria for evaluating dance studies

THEORY

-develop an understanding of the following sources for both creating, defining, and analyzing dance composition:
    -the body, body parts, body actions
    -the elements of space, shape, time, and energy
    -catagories of relationships, eg., group formation, group connection

-discuss the use of appropriateness of external stimuli

-gain knowledge of compositional form and structure

-understand the relationship between composition and improvisation and various approaches to improvisation

-appreciate improvisation as a process to facilitate movement discovery for dance composition

-develop criteria for:
    -choosing a topic, idea, theme, etc.
    -approaches to developing the composition
    -gathering movement material
    -rejecting and selecting movement material
    -developing the structure
    -evaluating the process, product, and performer

-discuss various ways to record dance compositions, eg., written notes, film, video, slides, notation systems

-use verbal and written skill to evaluate dance compositions

COMPOSITION

-create movement themes, motifs, and phrases using a variety of stimuli

-explore how movement themes, motifs, and phrases can be varied by changes in direction, level, size, tempo, order, deletion and repetition, etc.

-develop short studies using compositional forms and structures such: as canon, AB, rondo

-develop short studies for one dancer, small and large groups of dancers (solo, duet, trio, group)

-practice solo and group improvisation

-create short studies to challenge, practice, or perfect selective technical skills such as balance and turns

-create studies using props, sets, and costumes that alter the appearance of the body or the way it can move

PRESENTATION

-perform one's own dance studies

-perform dance studies of others, eg., students, teachers, choreographers

-teach one's own dance studies to other dancers

-explore staging considerations such as set, lights, and costume in relation to a dance composition

-explore the use of make-up for dance

-critique / re-work / make changes to dance compositions

PERFORMANCE PRACTICE

Performance practice may be taught as a separate course in the senior division. While this course content is oriented to the general level, it may be adapted for a basic or advanced orientation as previously described on page .

The purpose of this course is to provide experience and understanding of the act of performance and production in different contexts, and for different purposes. The primary focus will be on dance. The course content will be enriched in those schools where teacher expertise and facilities make it possible to consider dance performance in relation to other performing arts and the visual arts.

The performance practice course will contain content from each of the areas of technique, theory, composition, and presentation.

Performance practice is offered in the dance curriculum apart from the technique class because it deals with the rehearsal, presentation, and study of finished works, and not with the process of training in basic dance skills. Students should have the skill and understanding of basic dance technique prior to taking this course.

Teachers should make it clear to students that the technique content in performance presentation is not included in order to develop physical skills as much as to develop performance skills. This would include imagination, intuitive reaction, projection, and emotional truth associated with performance. Teachers should present exercises what will help students to develop relaxation techniques, imaging, and other techniques that will help them to cope with performance stress.

Students who choose to take the performance practice course should have prior experience in dance composition. Because of the specialized nature of the course content of performance practice, it is recommended it be offered in school programs that also offer a focus course in dance composition.

TECHNIQUE

-practice technique stressing the performance skills of projection, focus, concentration

-explore problems using movement styles within dance types

-participate in movement sequences that explore and compare movement styles within a dance type, eg., Modern: Graham, Humphrey, Cunningham, Limon

-prepare for and participate in various simulated auditions

-experiment with props, costumes, sets, and stage space

-practice basic stagecraft skills associated with dance production, eg., lighting, sound, curtains

-integrate dance with other arts and technology

THEORY

-appreciate preparation for dance careers in performance and related areas such as management, choreography, design, stagecraft, film and video, sound production

-learn about the audition process and preparation

-examine professional like skills for dance: resourcefulness, planning, discipline, continuing study

-discuss touring: various environments, effects of travel, locating resources

-appreciate the various functions of dance: ceremony, ritual, entertainment, educational, celebration, group and community affirmation

-identify formats for dance: lecture-demonstrations, master classes, floor show and specific entertainment, dance concert

-explore dances for different settings: television, film, theatre

-appreciate the stagecraft associated with dance presentation

-study the repertory of dance, looking at the evolution of changing styles in dance types

-appreciate the increasing level of technical difficulty associated with various dance types and styles

-discuss effectivness in performance associated with the projection of a mood, feeling, or aura

-explore different interpretations or versions of a particular piece in the dance repertoire, for example: Swan Lake, Appalachian Spring, Moor's Pavane, Endangered Species, The Ecstacy of Rita Joe, West Side Story, Anne of Green Gables

COMPOSITION

-study the use of costume in movement

-explore the use of movement qualities to create or change a role

-compare the same composition or repertory piece as done by different dancers or companies

-assemble a program of student compositions suitable for different audiences, e.g., children, peers, parents

-explore changes due to changes in presentation formats, e.g., lecture/demonstration, floor show, dance concert

-create staging and spacing directions for a variety of performance venues using one's own composition as the movement material

-as an audience member, view a performance from different seats in the auditorium and discuss the impact of sightlines on the presentation

-perform the same movement sequence in various areas of the stage space and discuss the impact of the movement in each location

-create a short composition for proscenium and adapt it for an seating arrangement in the round

PRESENTATION

-perform solo and group compositions

-participate in the reconstruction of dances

-compare versions of a particular work staged for live performance, film, and television such as <u>The Nutcracker</u>

-use stagecraft skills associated with the presentation of dance

-discuss the implication of a change in casting

-present dance studies for a variety of dance settings

-present dance studies employing a variety of dance formats

-be involved in a variety of opportunities to go into other schools and/or the community to perform

ONTARIO ACADEMIC COURSE

INTRODUCTION

There is only one O.A.C. in dance and the prerequisite is one senior advanced level credit in dance, from among the courses described in this guideline.

Since the O.A.C. is meant to prepare students for university education, the course should stress the cognitive aspects of dance education.

In order to prepare for a variety of university programs in dance, students should appreciate the breadth of the discipline of dance. They should have preparation which will allow them to move into areas associated with the study of dance including history and culture, arts and humanities, performance, education, research, health, and movement studies. Development of individual technical skill and knowledge must be emphasized as well.

Teachers should consider the dance O.A.C. content as preparation beyond specialization in dance. Both the skills to be learned and the content to be studied should consider students' interests

and abilities in other subjects that will be developed through the study of dance (language, writing, history, sociology, philosophy, sciences.)

COURSE EXPECTATIONS

Content in each of the areas of technique, theory, composition, and presentation, the O.A.C. in dance will focus on dance as:

- -discrete subject matter for study and research
- -creative and performing art
- -social and cultural activity
- -physical training and discipline
- -leisure time activity
- -preparation for careers

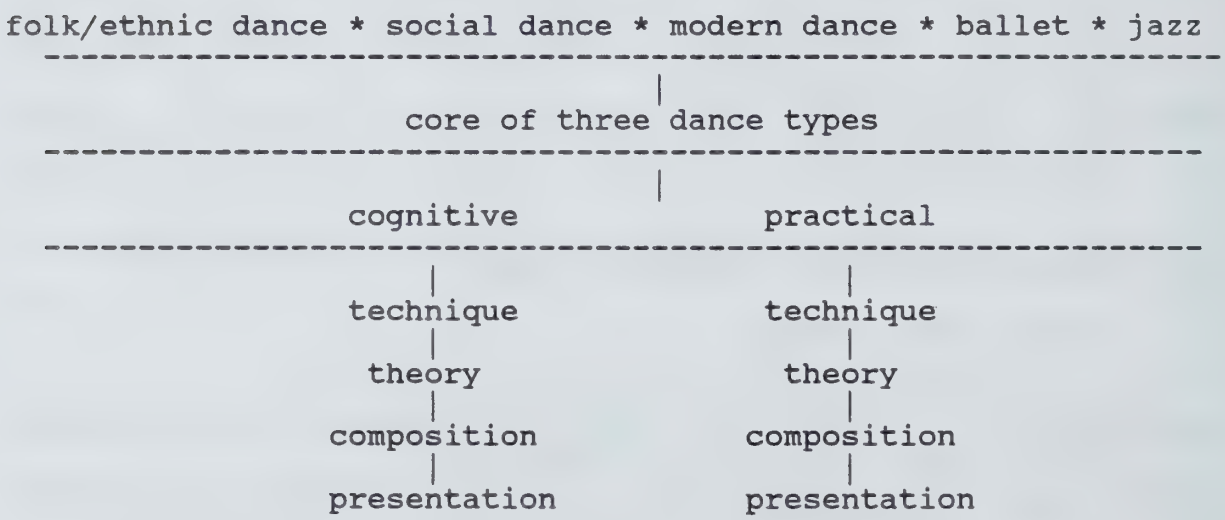
Within that focus the students will be expected to:

- -demonstrate the ability to apply research methods, and use resources in the completion of reports, critiques, and other written assignments
- -demonstrate general knowledge of the arts and of dance in particular
- -show an understanding and application of the principles of movement discovery and composition
- -create dance studies
- -demonstrate presentation skills
- -analyze their own artistic endeavors
- -become familiar with dance in Canada, past and present
- -become familiar with dance in general, past and present
- -increase their technical skill in dance

-demonstrate a grasp of the basic movement skills inherent to dance, and more difficult technical skills specific to some chosen dance types

-demonstrate an understanding of the career opportunities in dance and the necessary preparation involved

Like all other comprehensive courses, the O.A.C. will contain content in three dance types from the types of folk/ethnic dance, social dance, modern dance, ballet, and jazz dance. The policy for selection of the three dance types for the O.A.C. is prescribed below. Course content will include technique, theory, composition, and presentation within each of the three dance types forming the core. Learning experiences in the O.A.C. will be both practical and cognitive.



Practical

-Students will be expected to demonstrate basic technical skill and proficiency in a core of three types of dance.

The choice of the particular dance types to be taught in the O.A.C. will be a particularly important consideration for teachers. Some students will come to the O.A.C. in dance with one course in dance, while others could have as many as eight. Therefore, the backgrounds and abilities in dance technique will be peculiar to each class. Nevertheless, the function of the O.A.C. as a university preparation course must be maintained. Like all the courses in this guideline, the O.A.C. distinguishes between dance education and dance training.

Since nearly all universities offering specialization in dance require candidates to audition in modern dance, the O.A.C. contains a compulsory unit of modern dance as one of the required three dance types.

Dance reflects society and serves specific functions in society beyond that of performance. Appreciating and understanding the roles of dance in society may enhance an understanding of the cultural mosaic in society. Dance education at the secondary level should produce students who reflect this point of view. These students should appreciate and demonstrate technical skill beyond modern dance, ballet, and jazz dance. To ensure this, the

second technique choice will be from folk/ethnic dance or social dance.

The third choice of dance type will be made from ballet or jazz dance. This makes possible **any one** of the following core combinations of dance types in an O.A.C.:

Modern, Folk/Ethnic, Ballet
or
Modern, Folk/Ethnic, Jazz
or
Modern, Social, Ballet
or
Modern, Social, Jazz

The selection of the types taught will be made by the teacher taking into consideration the students' needs, interests, and backgrounds. Teachers can select specific technique course content from the technique content of the focus courses of folk/ethnic dance, social dance, modern dance, ballet, and jazz dance, from this guideline, keeping in mind that technique classes should challenge the students to enhance their technical ability, while refining existing technical skills.

Students need to be aware of the following:

- -Each of the three dance types will be given equal emphasis.
- -Evaluation will be equally weighted among the three dance types.
- -Students will be examined in the types chosen.

This guideline considers dance under the category of art. Therefore, it is important for students to be provided with content that will help them to experience dance as art. The O.A.C. in dance must provide opportunities for students to be involved in creation and presentation. Units containing creative and presentation content will have the following expectations for students:

-create four (4) dance studies
-participate as a dancer
-participate as a choreographer
-participate in a formal dance presentation as a dancer and/or choreographer
-help in the execution of the formal dance presentation

Cognitive

High standards in all four content areas of technique, theory, composition, and presentation must be demanded and maintained.

The study of dance is rich with opportunities to develop content appropriate for cognitive study. The O.A.C. should stress individual work and study. Projects and assignments can be personalized.

Teachers will note that the theory portion, as presented in the following list of O.A.C. course content, is quite extensive. Students should not be expected to do in depth study in all the areas listed. Teachers should make decisions regarding content areas to be emphasized based on the students' backgrounds and needs. Projects can be broken down into smaller units that focus on one aspect at a time. Group work should be encouraged.

Teachers must integrate theory content into practical class experiences. Students will benefit when theories about scientific study of movement and dance, creative processes, effects of physical and emotional stress on performance are brought to life within the practical experience.

Theoretical studies in dance will have the following expectations for students:

-engage in a theoretical study of dance
-complete a major written assignment on a topic relating to the study of dance (1000-1500 words)
-increase knowledge of the dance repertory
-create an artistic score for a choreographic work
-make an administrative plan for a dance production
-develop a record of personal dance creations and experiences

COURSE CONTENT

The course content for the O.A.C. in dance has been separated into the four content areas of technique, theory, composition and presentation. This format is not meant to imply that the content must be developed separately, rather, it is meant to be used by teachers to develop units that will explore more that one of the content areas within a single project or assignment.

The following course content can be adapted to any of the five dance types of folk/ethnic dance, social dance, modern dance, ballet and jazz dance.

TECHNIQUE

-review technical work for the three dance technique types chosen

-demonstrate understanding, improvement, and growth in present technical ability in activities considering the following content areas:
    -positions
    -axial and locomotor movements
    -combinations and patterns
    -direction and level
    -focus and facing
    -tempo, rhythm and qualities
    -relationship and grouping

-stress movement style and control considering the following:
    -alignment
    -balance
    -co-ordination
    -musicality
    -sense of sequencing
    -flow

-explore technical concepts and actual techniques that dance has borrowed and/or adapted from other arts

-practice to polish techniques required in the performing of personal compositional or performance pieces

THEORY

study of dance types and styles:

-begin an in-depth study that examines the stylistic differences among the dance techniques of folk/ethnic dance, social dance, modern dance, ballet, and jazz dance

-discuss the range of careers relating to dance

-explore those factors that may dictate the preparation of an audition piece for various audition formats, such as: dance school or program, dance company, dance concert, musical theatre, play, television, video

dance elements:

-examine ways in which dance can be recorded to appreciate, explain, and reflect the elements of dance as they are used in choreography

-examine ways in which dance can be recorded, e.g., written notes, film, video, slides, notation systems

aesthetic aspects:

-define aesthetics and art and from this discuss personal preferences in dance in order to develop personal aesthetic criteria

-use personal aesthetic criteria to consider when and why dance might be considered art

-consider the interdependency of the arts in relation to dance presentation

scientific aspects:

-discuss questionable movement habits and personal movement idiosyncracies

-study concepts of movement analysis in order to analyze the movements of another dancer (peer) to evaluate correct placement, alignment, balance, personal use of movement elements

-study literature researching dancers' eating dysfunctions and disorders

historical and cultural aspects:

-examine Canada's diverse cultural heritage, its founding peoples, traditions and environment, in order to consider their influence on dance types in Canada, i.e., topics or images that influence choreography, costumes, sets

-examine various routes of professional dance training in Canada and the individuals and institutions associated with each

-examine the growth of dance in Canadian education and in professional settings such as the National Ballet School, Toronto Dance Theatre (school), Les Grands Ballets Canadiens (school)

relationship between music and dance:

-understand historical similarities in the development of music and dance

COMPOSITION

-continue to explore and create dance compositions considering the following content areas:
    -stimuli relating to the body and to movement including elements and relationships
    -external stimuli sources
    -form and structure
    -improvisation

-create a minimum of four (4) dance studies including a solo, duet, trio and group study
    -all of the studies cannot come from the same dance type
    -each of these studies could be made to serve double duty as one of:
        audition piece
        final composition
        piece for formal presentation
    -student choreographers can get their dancers for these compositions from other dance classes

-following the discussion of various audition formats, prepare an audition piece appropriate to one of those formats

-dance in many choreographies including a variety of styles, number of dancers, formats and purposes

-discuss and explore methods and elements that are shared among the arts

-prepare a written critique of a dance study, choreography or presentation

-develop a record of personal dance creations and experiences

PRESENTATION

-continue to understand and improve dance presentation skills considering the following content areas:
    -basic presentational skills
    -criteria for evaluating presentation and responding to criticism
    -components that lead to more effective rehearsal skills
    -developing a dance repertoire
    -stagecraft and production skills

-explore the interdependency of the arts in presentation

-participate in informal dance presentations as a dancer

-participate in informal dance presentations as a choreographer

-participate in a formal dance presentation as a dancer and or choreographer

-develop a "mock" administrative plan for a dance production which should include consideration of the following:
    -definition of individual administrative roles and responsibilities
    -definition of production roles and responsibilities
    -development a time schedule for rehearsal, set-up, advertising, etc.
    -develop a plan for advertising
    -plan for ticket sales and program
    -creation of an estimated budget

        (This project should be integrated with studies associated with composition and theory content.)

-following the decision on a dance that could or will be created, develop a comprehensive outline or score of the artistic/choreographic actions for a dance including:
    -brief description of the choreographic idea
    -anticipated approach to choreography
    -casting
    -costuming
    -accompaniment
    -special set or stage requirements
    -special lighting considerations

        (This project should be integrated with studies associated with composition and theory content.)

-make a record of personal dance presentation experiences

EVALUATION

Student evaluation in the O.A.C. should be divided equally between practical studies in dance and cognitive studies in dance.

All components of dance technique, theory, composition, and presentation evaluation shall be weighted equally through the three dance types and all three types will be represented in the practical portion of the course. Evaluation should be equally distributed between cognitive and practical course experiences.

Evaluation should be both formative and summative: formative evaluation taking place during those assignments outlined above in the section on course expectations and summative evaluation will take place at the end of the course or at the end of course units.

The distribution of the marks in the course must reflect the distribution and emphasis of objectives, and the use of time in the course. Therefore, 40% of the course evaluation will be based on the term work and the other 60% of the course evaluation will be on the following:

1. evaluation of technical ability in the three dance types

    -The practical examination shall be set by the teacher and shall include at least three of the movement experience of:
        -technical work on the floor or at the barre
        -locomotor patterns
        -movement combinations
        -set dances, e.g., historical and folk/ethnic
        -set dance patterns, e.g., social

    -The examination can take place at the end of each dance type unit as opposed to the end of the course.

2. evaluation of a major or final compositional problem through which the students will demonstrate their ability to:

   -discover and set movement material to form the composition
   -explain the principles and concepts that are apparent and/or apply to the composing, performing, and presentation of the composition
   -define the methods to be used in evaluating the composition
   -suggest how to make a record of the composition

3. major written project (1000-1500 words) involving research

4. final written examination of cognitive knowledge

The distribution of the makes will be as follows:

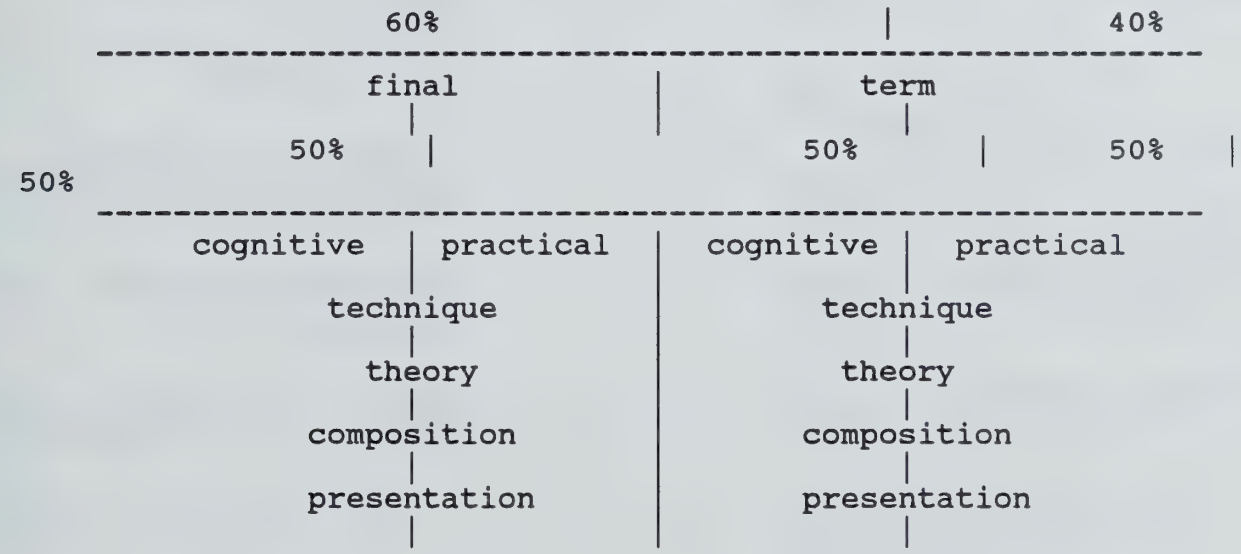
10-20% a. written examination
10-20% b. written project involving research

(a. and b. will make up 30% of the final grade)

10-20% c. practical examination (s)
10-20% d. final composition problem set by teacher

(c. and d. will make up 30% of the final grade)

Therefore the overall evaluation plan for the O.A.C. will be:



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